



Jonsoni typus, ecce qui furoris  
 Antistes sacer, Enthet, Camenis,  
 Vindece Ingenij recens Sepulti,  
 Antiqua reparator vnus artis,

Defuncta Pater Simulationis,  
 Et Scenæ veteris novator auda  
 Nec scilicet minus, aut minus volutus  
 Cui solus similis, Fiquin, et.

Q' could there be an art found out that might  
 Produce his shape soe lively as to waite soe I should

BEN  
J O N S O N

*Edited by* C. H. HERFORD  
*and* PERCY SIMPSON

VOLUME III

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*A Tale of a Tub*  
*The Case is Altered*  
*Every Man in His Humour*  
*Every Man out of His Humour*

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O X F O R D  
At the Clarendon Press

1927



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## P R E F A C E

THE present volume is a first instalment of the text, which we hope to complete in four more volumes. A critical introduction to the text as a whole and a commentary will be given in the last three volumes.

The frontispiece, taken from a rare print in the Hope Collection, is reproduced by permission of the Visitors of the Ashmolean Museum.

In editing *The Case is Altered* we gratefully record our obligation to the late Duke of Devonshire for permission to collate the Kemble copy, formerly at Chatsworth.

Our debt to Dr W W Greg is very heavy. The original conclusion of *Every Man out of his Humour* is missing from the only copy of the First Quarto as yet traced in England. Dr Greg placed at our disposal the rotographs used for the Malone Society's reprint of the play, and gave permission to use the Society's text. He also communicated to us privately the solution of a difficult problem in *The Case is Altered*—he has given a convincing explanation (quoted on pp 95–6) of the two states of the second title-page of the Quarto, showing that Jonson's name was added to it, and not, as is generally

Some corrections of our earlier volumes and some additional notes are printed at the end of this volume. For a number of these we are indebted to Dr W W Greg, Mr W J Lawrence, Professor H B Charlton, Dr R F Patterson, and Mr T Harbottle.

For help in the work of collation we are indebted to Mrs Simpson, and the readers and staff of the Clarendon Press deserve our warm thanks for their skill and patience, especially in coping with the complicated critical apparatus of the last play.

P S

Oriel College, Oxford.

12 February 1927

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# LIST OF ILLUSTRATIONS AND FACSIMILES

## VOLUME III

### ROBERT VAUGHAN'S PORTRAIT OF JONSON *Frontispiece*

This engraving is undated, and three states of the plate are recorded. It was first issued as a separate print. (1) The original state has the underline '*Are to be sould in Popes head alley at the white horse by Geo Humble*'. A beautiful impression, here reproduced, has been inserted in Henry Holland's *Basiliologia A Booke of Kings* (1618), no. 150 in the Hope Collection at Oxford, a copy made up with many extra prints by its former owner, T. W. Jackson. The date of the print can be fixed approximately. The earliest recorded engravings of Robert Vaughan are in a book entitled *The Pourtraictures of Nine Moderne Worthies*, which was entered on the Stationers' Register to Henry Holland on March 30, 1622. George Humble, bookseller and print-seller, traded at the sign of the White Horse in Pope's Head Alley from 1610 to 1627, in 1627 he changed his address to Pope's Head Palace. The poetaster Abraham Holland, who composed the verses below the portrait, died on February 18, 1626. The engraving was probably issued early in Charles I's reign, and it was certainly not later than 1627. (2) Humble is last heard of in 1632 at a date which we have not traced the engraving was reissued by the print-seller William Peake, who had a shop on Snow Hill near Holborn Conduit. The underline was altered to '*Are to be Sould by William Peake*'. The collector Thomas Grenville inserted one of these prints in his large-paper copy of the Jonson First Folio (1616), now in the British Museum. His note on the copy is preserved in it, and he states 'I have added to my Copy the head by Vaughan'. (3) The print finally appears as a frontispiece to the small quarto collection, *Ben Jonson's Exercitation against Vulcan With divers Epigrams*, published by John Benson early in 1640, and again as the frontispiece to the first volume of the 1640 Folio. In both these editions the underline

has been erased In the copies examined better impressions of the plate are found in the *Execration* than in the Folio

An idealized redrawing of this portrait was engraved by William Elder for a frontispiece to the 1692 Folio of Jonson's *Works* In this the verses are anonymous The sixth and seventh lines are mispunctuated in all the issues there should be a comma after 'audax' and a full stop after 'politus'

A TALE OF A TUB the title-page in the 1640 Folio page 7

THE CASE IS ALTERED, 1609

The earlier title-page

The later title-page

} between pages 102, 103

There are two states of the later title-page the first is anonymous, the second, which is here reproduced, has the author's name inserted, 'Written by BEN IONSON', but the insertion is badly centred and gives a less-balanced page

EVERY MAN IN HIS HUMOUR

The title-page in the Quarto, 1601

page 195

The title-page in the Folio, 1616

page 297

The title-page in the Folio, 1640

page 299

EVERY MAN OUT OF HIS HUMOUR

The title-page in the First Quarto

The title-page in the Second Quarto

The title-page in the Third Quarto

The title-page of the 1616 Folio, with  
ornamental border

} between pages 418, 419

The plain title-page in the 1616 Folio

page 419

The title-page in the 1640 Folio

page 420

## THE TEXT: INTRODUCTORY NOTES

THE text of this edition is conservative and ignores unnecessary variants. The early texts are generally sound, Jonson wrote a clear hand, and he edited much of his work. All this leaves little scope to the conjecturalist, and the misreadings of an editor have no further significance than to show that he was unfit for his task. To substitute 'affected Courtier' for 'affecting Courtier' in the character of Briske prefixed to *Every Man out of his Humour* is either sheer carelessness in copying or ignorance of Elizabethan English, and nothing is gained by noticing it in a critical edition. On the other hand, the modernizings of the 1692 Folio, which sometimes reflect changing seventeenth-century usage, have an historical value, and variants of spelling and punctuation in the Quartos and Folio often give a clue to Jonson's own practice. Any reading which appears to have this justification will be preserved.

The readings of Peter Whalley, who made the first serious attempt to edit Jonson in 1756, and of William Gifford, whose elaborate edition in 1816 did much for the poet's reputation, are sometimes judicious and often interesting; a selection of these will be given.

No problem arises in editing the first two plays in this volume. They depend on a single text. *A Tale of a Tub* first appeared in the 1640 Folio; a few passages, perhaps marginal additions made by Jonson in the manuscript, are confused, and there are a number of misprints, but the text as a whole is clear. *The Case is Altered* was first printed in a bad Quarto in 1609. Here an editor has to correct many misprints and to adjust the verse, but the pioneer work was done by Whalley and Gifford, and their corrections are usually sound. The present text is more conservative than Gifford's, but accepts most of his readjustments.

The two Humour plays, on the other hand, bring us face to face with two authoritative texts issued in Quarto and in Folio, and with the interesting problem of revision by the author. The original text of *Every Man in his Humour*



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was printed only in the Quarto of 1601. A few corrections can be made in it from the later Folio text, but they are trivial or obvious, such as the correction of 'friends' to 'fiends' in III iv 6. Errors in punctuation and verselineing are frequent, but the text is substantially sound. The revised Folio version of 1616, in which the play was rewritten,<sup>1</sup> is very carefully printed. The most noteworthy error is the false rhyming of 'fame' and 'come' in V v 80-1, and this could be easily cured even if the 1601 Quarto and the 1640 Folio did not read 'some' and 'come'.

In *Every Man out of his Humour* Jonson did not rewrite, he revised his early version. He worked over the Quarto text, submitted it to a close scrutiny, and retouched it in detail. Occasionally he makes a point a little clearer for the actor, but usually he strengthens or improves the phrasing. The underlying spirit of the changes is not so much the attitude of a practical playwright as a distant approach to Pope's standard of correctness.

We regard the 1616 Folio as the final authority for all the works which it contains—the plays up to *Catiline*, the *Epigrams* and the *Forest*, and the masques up to *The Golden Age Restored*. In the textual introduction to *Every Man out of his Humour* we give our reasons for this high estimate of the Folio. We find in it clear traces of Jonson's own proof-correcting, and in the critical introduction that will precede the commentary we shall complete the evidence by a survey of all the plays in this memorable volume, the first collected edition of the works of an Elizabethan playwright.

The 1640 Folio was published three years after Jonson's death, and its complicated history does not concern us at this stage, for the first volume is a reprint of its predecessor, with occasional corrections which may be Jonson's. The second volume is the sole authority for all the later plays except *The New Inn*, for the later masques beginning with *The Masque of Christmas*, the *Underwoods*, and the prose works. The dates of the contents range from 1631, when *Bartholomew Fair*, *The Devil is an Ass*, and *The Staple*

<sup>1</sup> See Appendix V in vol. 1, pp. 358-70.

of *News* were first published, to 1641, the date in the imprint of *The Sad Shepherd* and *The Discoveries*<sup>1</sup>

It remains to explain the symbols and abbreviations used in the critical apparatus and such technical points as the scene arrangements

*A Tale of a Tub*

*F* = the Folio of 1640, the sole authority for the text

*F3* = the Folio of 1692

*The Case is Altered*

*Q* = the Quarto of 1609, the sole authority for the text

*Every Man in his Humour*

*Q* = the Quarto of 1601, the sole authority for the original version of the play acted in 1598

*F1* = the Folio of 1616, in which the revised version first appeared

*F2* = the Folio of 1640, a reprint of the text of 1616

*Ff* = readings common to the Folios of 1616 and 1640

*F3* = the Folio of 1692

*Every Man out of his Humour*

*Q1* = the original Quarto of 1600, published by William Holme

*Q2* = a reissue of this Quarto by William Holme in 1600, set up from the first Quarto

*Q3* = the third Quarto, published by Nicholas Ling, set up from the second Quarto, and dated 1600

*Qq* = readings in which all three Quartos agree

*F1* = the Folio of 1616, set up from the first Quarto

*F2* = the Folio of 1640

<sup>1</sup> The Folio of 1640 differs from its predecessor by using 'j' and 'v' for 'i' and 'u'. But by a peculiarity not uncommon when this modern usage began, it keeps the capital 'I' and 'V' on title-pages and for proper names. Thus, in *A Tale of a Tub* it prints 'In Ianuary' (I 1 83), 'Iohn Clay' (I iv 30), but 'Justice Bramble' (I 1 93)

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*Ff* = readings common to the Folios of 1616 and 1640  
*F3* = the Folio of 1692

## Throughout the volume

*W* = Whalley's edition of 1756

*G* = Gifford's edition of 1816

*om* = an earlier reading omitted from a later text

*not in Q* (or *Qq*) = a new reading first found in the Folio text

## PRINTER'S AND AUTHOR'S CORRECTIONS

These are indicated by the formula 'corr Q' or 'corr F'. Thus, in *The Case is Altered*, I v 30, the printer set up 'Maximilian of Vicenza', he corrected it to 'Maximilian of Vicenza'. The corrected reading is in the text, and the note in the critical apparatus is 'Maximilian of Vicenza corr Q Maximilian of Vicenza Q originally'. As an example of an author's correction we may take *Every Man out of his Humour*, IV viii 110 the 1616 Folio at first reproduced a reading found in all the Quartos, 'My selfe shall *manfrede* it for them', Jonson corrected this to 'My selfe shall vndertake for them', and this is also the reading in the Folio of 1640. The note in the critical apparatus is, 'vndertake corr *Fr*, *F2* *manfrede* it *Qq*, *Fr* originally'.

## STAGE DIRECTIONS

In the Folio of 1616 Jonson pruned severely the lavish stage directions given in the Quartos. He liked the look of a clean page in which the text stood out clear. In the Quartos exits and short stage directions are printed at the end of a speech wherever the space allows. Longer stage directions, such as the entrance of several characters, or a detailed notice such as '*Enter Fallace running, at another doore, and claps it too*' in *Every Man out of his Humour*, IV ii 80, are centred in the text and take up a line. The brief notes appended to a speech are indicated by the formula '*add Qq*', the fuller stage directions by '*Qq in*

text after ' Thus, in *Every Man out of his Humour*, IV vi 140, the First Quarto prints '*Exeunt*' in a line by itself after the speech, the Second and Third Quartos print '*Exit*' at the end of the last line of the speech. The critical note is 'After 140 *Exeunt* Q1 Qq 2, 3 add *Exit* to 140'

#### SCENE-NUMBERING AND SCENE-LOCATION

In the Folio of 1616 Jonson adopted the system of scene-division which he found in the early texts of Plautus and Terence. The entrance of a new character marks a new scene, and the names of all the characters taking part in it are given in the heading. To take an extreme example in Gifford's text the third act of *Sejanus* has only two scenes, in the Folio there are six. In the two Roman plays, *Sejanus* and *Catiline*, no scene-numberings are given, only the acts are numbered. But Jonson numbers the scenes in his other plays.

The habit of definitely locating the scene is a modern pedantry. In the revised *Every Man in his Humour* Jonson appended to the list of characters the laconic notice '*THE SCENE LONDON*'. In *Every Man out of his Humour* he dispensed even with this, but in Elizabethan fashion he incorporated in the text any necessary references when the place of action had to be indicated. 'the *Scene* is the country still, remember' (I iii 198), 'we must desire you to presuppose the stage, the middle isle in *Paules*, and that, the west end of it' (II vi 183-4), 'Conceue him but to be enter'd the Mitre, and 'tis enough' (V iii 92-3).

Gifford's modern renumbering of the scenes and his elaborate locations are cited in the critical apparatus.



A TALE QF A TUB



## THE TEXT

Two entries in Herbert's Office Book relate to the performance of this play in 1633

R for allowinge of The Tale of the Tubb, Vitru Hoop's parte wholly strucke out, and the motion of the tubb, by commande from my lorde chamberlin, exceptions being taken against it by Inigo Jones, surveyor of the kings workes, as a personal injury unto him May 7, 1633,—2l 0 0

The Tale of the Tub was acted on tusday night at Court, the 14 Janua 1633, by the Queenes players, and not likte

Malone, *Variorum Shakspeare*, 1821, III, pp 232, 236

There is possibly an allusion to this play in the gibe which Chapman penned in his last illness upon the work of his old friend and colleague After alluding to Ben's fire and the writings lost in it, he continues

Some pore thinge wright new, a Riche Caskett Ben  
All of 11che Jems t'adorne most learned men  
or a Reclaime of most facete supposes  
To teach full-habited men to blowe their noses  
make the king merrie

Ashmole MS 38, p 17

*A Tale of a Tub*, in the form in which it has come down to us, consists therefore of (1) the original play, written about 1596 or 1597, clear traces of which survive in the extant text, (2) the 1633 reissue of this discarded work, in which Jonson inserted his satire on Inigo Jones and—in all probability—recast the original prose passages in verse form, (3) the final touches of revision forced upon him by the Censor As much as he could save of Vitruvius Hoop was clumsily attached to In and-In Medlay, and it is possible that the flat and colourless epitome of the play, which now constitutes the 'motion', replaced something more pungent of which Inigo may have had reason to complain<sup>1</sup>

The sole authority for the text is the Folio of 1640-1, in

<sup>1</sup> See vol 1, pp 275-307



which *A Tale of a Tub* is printed on pages 65-113,<sup>1</sup> signatures I-P<sup>4</sup>, Q<sup>2</sup>, of the later group of plays beginning with *The Magnetic Lady*. The following copies have been collated for the present reprint: two copies in the British Museum with press-marks C 39 k 9, C 28 m 12, the Douce copy in the Bodleian with press-mark Douce I 303, a copy in the Library of All Souls College, Oxford, and two copies in the possession of the editor. Two copies belonging to Professor W. Bang were collated by Dr. Hans Scherer for his edition of the play in *Materialien zur Kunde des alteren Englischen Dramas*, vol. xxxix, 1913. Dr. Florence M. Snell edited the play for a Yale thesis in 1915 from the Yale Library copy. Mr. George van Santvoord has kindly checked the doubtful readings of this edition.

While the sheets of the Folio were passing through the press a number of corrections were made in the text. To show the nature of these corrections, which are marked occasionally by the blundering of the printer, a full list is appended for *A Tale of a Tub*.

Sig I 2	ll 19-21	IONE IOYCE, MADGE PARNEL, KATE,	IONE, IOYCE MADGE, PARNEI, KATE
I 3	I 1 6	keepe,	keepe
	I 1 11	errand,	errand
	I 1 12	Squire,	Squire <sup>1</sup>
	I 1 20	spirit her sonne	spirither, sonne <sup>2</sup>
	I 1 28	would	would,
	I 1 29	<i>Tripoly</i>	<i>Tripoly</i> ,
	I 1 31	morning,	morning,
	I 1 33	y-styl'd	y-styl'd,
I 4 <sup>v</sup>	I 11 32	As I may zay, Mr <i>Tobias Turfe</i> ,	As I may zay Mr <i>Tobias Turfe</i> ,
	I 111 20	uppi-mions	uppinions
	I 111 29	married	married <sup>3</sup>
K 3 <sup>v</sup>	I vii 29	me	me <sup>1</sup>
L	II ii 75	Hine!	Hine
L 4 <sup>v</sup>	II v 38	was — Well,	was Well,
	II v 41	from me <sup>2</sup>	from me
	II vi 6	Sir, speake	Sir <sup>3</sup> speake <sup>3</sup>

<sup>1</sup> Pages 70-79 are duplicated.

<sup>2</sup> A mis correction, inserting the comma at the wrong point and disturbing the type.

<sup>3</sup> A mis correction 'speake' was correct.

	II vi 15	you must obey	You must obey!
M 4	III v 58	for my sonne <sup>1</sup>	for my sonne
	III v 62	soune	sonne
Ov	IV ii 49	weekes,	weekes
	IV ii 51	this bold bright blade,	this, bold bright blade?
	IV ii 52	shred thee,	shred thee
	IV ii 59	heare,	heare,
	IV ii 65	not I,	not I,
O 4	IV vi 16	yet,	yet
Pv	v ii 26	I man <i>Hills</i>	my man <i>Hills</i>
	v ii 52	Ladies Mothers	Ladie Mothers
P 4	v vii 31	old Lanterne-paper	old Lanterne-paper
Q 2	v x 81	enter <sup>1</sup>	enter <sup>1</sup>
			<i>FINIS is added to the Epilogue</i>

Three errors or inconsistencies in the use of names remain uncorrected in II i 38 and 56 'Sc' and 'Ite' are prefixed to speeches, and in v x 95 'Giles' is found in place of 'Miles' 'Sc' may mark a stage cancel of a lost speech of Scriben, and 'Ite' be the name of a character in the first draft, overlooked by the editor and the printer, just as 'Old' in 2 *Henry IV*, I ii 138, is a clue to the cancelled name of Oldcastle, the original Falstaff

The dialect of *A Tale of a Tub* is a curious study Aubrey in his notes on Jonson (Aubrey MS 8 54, of the Bodleian) has this statement 'He tooke a Catalogue from Mr Lacy (the Player) of the Yorkshire Dialect—'twas his Hint for Clownery to his Comœdy called,—The Tale of a Tub This I had from Mr Lacy' Lacy was a Yorkshireman and one of the King's players, Aubrey repeats the statement in a short notice of his in the same manuscript, fol 20 But this is evidently a confusion of the present play with *The Sad Shepherd*, which has some northern forms

Gill's *Logonomia Anglica*, 1621 (second edition), has a perfunctory discussion of dialect in chapter vi The account of southern dialect is as follows

*Australes usurpant u, pro i, ut hu, pro hi ille v, pro f, vt, vil, pro fil impleo to vech pro fech afferio & contra f, pro v vt fineger, pro vineger acetum, ficar, pro vicar*

<sup>1</sup> A miscorrection there should be no stop

*vicarius* *Habent* & o *pro a* ut ronk, *pro* rank rancidus, aut luxurians, adiect, substantivum etiam significat ordines in acie, aut alios *Pro s* substituunt z ut zing *pro* sing cano & Ich, *pro* J ego cham, *pro* J am sum chil, *pro* J wil volo chi vor yi, *p/o* J warant you, certum do in ai etiam post diphthongi dialysin, a, odiose producunt ut, to pai solvo, dai illi

The substitution of *v* and *z* for *f* and *s* was no doubt regularly observed by the actors. A quaint passage in Samuel Rowlands's *The Letting of Humours Blood in the Head-vaine*, 1600 (Satire iv), comments on two contemporary actors

What meanes *Singer* then ?

And *Pope* the Clowne, to speake so Boorish, when  
They counterfaite the Clownes vpon the Stage ?

But oftener than not the printer keeps the normal spelling, or he prints it along with the dialect form see 'vive feet' (I iii 19), 'Feet, vrom' (ib 20), 'vull of favour' (III v 45), or 'search' (III i 22) and 'zearch'd' (ib 23). These inconsistencies have not been interfered with in the reprint to have adjusted them would have cumbered the critical apparatus with a mass of trivial corrections and obscured important variants

'Che' and 'Cham' are used sparingly, and 'Che voie' 'hun' is found in II ii 70 'Him' most frequently appears as 'un' or 'hun' The old prefix of the past participle is kept in 'y-styl'd' (I i 33), 'yvound' (III i 26). Confusions of the prefix appear in 'praforme' (I i 75, II 25), 'parzent' (I iv 18, 53), 'puicepts' (III i 41), 'peiportions' (IV Scene interloping 46), 'subperiors' (II ii 51), 'survere' (ib 53), 'upstantiall' (II i 20), 'disgriev'd' (IV i 33), 'revise' for 'advise' (II ii 44, v vii 28), 'ia'tempt' (III i 80), 'Returney' (IV i 58), 'satisfied' appears as 'sussified' (II i 59, III viii 38), and 'suspected' and 'suspicion' as 'respected' (III i 17), 'dispected' (ib 21) and 'conspition' (ib 30), and the clipped form 'doinity' occurs once (I iii 24), though Turfe uses 'authority' elsewhere (I iv 55, II ii 38)

A T A L E  
OF  
A T U B

---

A COMEDY composed

By

BEN. JOHNSON.

---

Carul—*Inficeto st inficetor nre.*

---

LONDON,  
Printed M DC XL



## *The Persons that act.*

CHAN HVGH,	<i>Vicar of Pancrace, and</i>	
	<i>Captaine Thums</i>	
SQUIRE TVB,	<i>Of Totten-Court, or Squire</i>	
	TRIPLY	
BASKET HILTS,	<i>His man, and Governour</i>	
JVST PREAMBLE,	<i>Of Maribone, alias</i>	
	BRAMBLE	
MILES METAPHOR,	<i>His Clarke</i>	5
LADY TVB,	<i>Of Totten, the Squires</i>	
	<i>Mother</i>	
POL-MARTEN,	<i>Her Hunsler</i>	
DIDO WISPE,	<i>Her Woman</i>	
TOBIE TVRFE,	<i>High Constable of Kentish</i>	
	<i>Towne</i>	
DA SIBIL TVRFE,	<i>His Wife</i>	10
Mrs AWDREY TVRFE,	<i>Their Daughter the Bride</i>	
IOHN CLAY,	{ <i>Of Kilborne, Tile-maker, the</i> <i>appointed Bride-groome</i>	
IN-AND-IN MEDLAY,		
	<i>Of Islington, Cooper and</i>	
	<i>Headbrough</i>	
RASI CLENCH,	<i>Of Hamsted, Farrier, and</i>	
	<i>petty Constable</i>	
TOPAN,	<i>Tinker, or Mettal-man of</i>	15
	<i>Belsise Thirdborough</i>	
D'OGGE SCRIBEN,	<i>Of Chalcot, the great Writer</i>	
BALL PVPPY,	<i>The high Constables man</i>	
FATHER ROSIN,	<i>The Minstrell, and His</i>	
	<i>2 Boyes</i>	
IONE, IOYCE,	{ <i>Maid of the Bridall</i>	20
MADGE, PARNEL,		
GRISELL, KATE		
BLACK IACK,	<i>The Lady Tubs Butler</i>	
	2 Groomes	

## *The Scene, Finsbury-hundred*

1 CHAN ] CHAN F CHAM F3      8 DIDO woman Added in  
*smaller type to l 7, as if inserted after the page was set up*      10 TVRFE,]  
TVRFE F      12 Kilborne,] Kilborne F      13 IN-AND-IN MEDLAY,]  
IN-AND-IN MEDLAY F      16 Chalcot,] Chalcot F      19 IONE, corr  
F IONE F originally      20 MADGE, corr F MADGE F originally  
21 KATE corr F KATE F originally

## PROLOGVE.

**N**O State-affaires, nor any politique Club,  
Pretend wee in our Tale, here, of a Tub  
But acts of Clownes and Constables, to day  
Stuffe out the Scenes of our ridiculous Play  
5 A Coopers wit, or some such busie Sparke,  
Illumining the high Constable, and his Clarke,  
And all the Neighbour-hood, from old Records,  
Of antick Proverbs, drawne from Whitson Lord's,  
And then Authorities, at Wakes and Ales,  
10 With countrey precedents, and old Wives Tales,  
Wee bring you now, to shew what different things  
The Cotes of Clownes, are from the Courts of Kings

# A T A L E

OF

## A T U B.

### ACT I. SCENE I.

*Sir Hugh Tub Hilts*

*Hug* **N**OW o' my faith, old Bishop *Valentine*,  
You' ha' brought us nipping weather  
*Februer*

Doth cut and sheare, your day, and diocese  
Are very cold All your Parishioners,  
As well your Layicks, as your Quiristers, 5  
Had need to keepe to their warme Fether beds,  
If they be sped of loves this is no season,  
To seeke new Makes in, though *Sir Hugh* of *Pancrace*,  
Be hither come to *Totten*, on intelligence,  
To the young Lord o' the Mannor, Squire *Tripoly*, 10  
On such an errand as a Mistris is  
What, Squire! I say? *Tub*, I should call him too  
*Sir Peter Tub* was his father, a Salt-peeter-man,  
Who left his Mother, Lady *Tub* of *Totten-*  
*Court*, here, to revell, and keepe open house in, 15  
With the young Squire her sonne, and's Governour *Basket-*  
*Hilts*, both by sword, and dagger *Domine*,  
*Armiger Tub*, Squire *Tripoly*, *Expergiscere*  
I dare not call aloud, lest she should heare me,  
And thinke I conjur'd up the spirit, her sonne, 20

1 1 Scene 1 —Totten Court Before Lady Tub's House, G 6 keepe  
corr F keepe, F originally 11 errand corr F errand, F originally  
12 Squire! corr F Squire, F originally Tub,] Tub F 20 spirit,  
her] spirither, F in an attempt to correct to spirit, her



*At the  
Windor  
He comes  
downe in  
his night  
Gowne*

In Priests-lack-*latine* O shee is jealous

Of all man-kind for him *Tub* Chanon, is't you ?

*Hug* The Vicar of *Pancrace*, Squire *Tub* ! wa'hoh !

*Tub* I come, I stoop unto the call, Sir *Hugh* !

*Hug* He knowes my lure is from his Love faire *Awdrey*,  
Th'high Constables Daughter of *Kentish Towne*, here, Mr  
*Tobias Turfe* *Tub* What newes of him ? *Hug* He has  
wak'd me,

An houre before I would, Sir And my duty,  
To the young worship of *Totten-Court*, Squire *Tripoly*,

30 Who hath my heart, as I have his your Mrs  
Is to be made away from you, this morning,  
Saint *Valentines* day there are a knot of Clownes,  
The Counsell of *Finsbury*, so they are y-styl'd,  
Met at her Fathers, all the wise o' th'hundred,

35 Old *Rasi*' *Clench* of *Hamsted*, petty Constable,  
*In-and-In Medlay*, Cooper of *Islington*,  
And Headborough, with lowd *To-Pan* the Tinker,  
Or Mettall man of *Belsise*, the Third-borough  
And *D'ogenes Scriben*, the great Writer of *Chalcol*

40 *Tub* And why all these ? *Hug* Sir to conclude in  
Counsell,

A Husband, or a Make for Mrs *Awdrey*,  
Whom they have nam'd, and pick'd downe, *Clay* of  
*Kilborne*,

A tough young fellow, and a Tile-maker

*Tub* And what must he doe ? *Hugh* Cover her, they  
say

45 And keepe her warme Sir Mrs *Awdrey Turfe*  
Last night did draw him for her *Valentine*,  
Which chance, it hath so taken her Father, and Mother,  
(Because themselves drew so, on *Valentine's* Eve  
Was thirty yeare) as they will have her married

50 To day by any meanes, they have sent a Messenger

1 1 22 15't] 1'st F, F3 26 here, F3 here F 28 would, corr F would  
F originally 29 *Tripoly*, corr F *Tripoly* F originally 31 morn-  
ing, corr F morning, F originally 33 y-styl'd, corr F y-styl'd  
F originally 35 *Rasi*' W *Basi*' F, F3 45 *Turfe*] *Turfe*, F, F3

To *Kilborne*, post, for *Clay*, which when I knew,  
I posted with the like to worshipfull *Tripoly*,  
The Squire of *Totten* and my advise to crosse it

*Tub* What is't Sir *Hugh*? *Hugh* Where is your  
Governour *Hilts*?

*Basquet* must doe it *Tub* *Basquet* shall be call'd 55

*Hilts*, can you see to rise? *Hil* Cham not blind Sir

With too much light *Tub* Open your tother eye,

And view if it be day *Hil* Che can spy that

Ar's little a hole, as another, through a Milstone

*Tub* Hec will ha' the last word, though he talke *Bilke* 60  
for't

*Hugh* *Bilke*? what's that? *Tub* Why nothing, a word  
signifying

Nothing, and borrow'd here to expresse nothing

*Hugh* A fine device! *Tub* Yes, till we heare a finer  
What's your device now, Chanon *Hugh*? *Hugh* In  
private

Lend it your eare, I will not trust the ayre with it, 65

Or scarce my Shirt, my Cassock sha' not know it,

If I thought it did, Ile burne it *Tub* That's the way,

You ha' thought to get a new one, *Hugh* Is't worth it?

Let's heare it first *Hugh* Then hearken, and receive it

This 'tis Sir, doe you relish it? *Tub* If *Hilts*

Be close enough to carry it, there's all

*Hil* It i' no sand? nor Butter milke? If't be,

Ich' am no zive, or watring pot, to draw

Knots i' your 'casions If you trust me, zo

If not, praforme it your zelves 'Cham no mans wife, 75

But resolute *Hilts* you'll vind me i' the Buttry

*Tub* A testie Clowne but a tender Clowne, as wooll

And melting as the Weather in a Thaw

Hee'll weepe you, like all *Aprill* But he'll roare you

Like middle *March* afore He will be as mellow, 80

And tipsie too, as *October* And as grave,

And bound up like a frost (with the new yeare)

*They  
whisper  
Hilts  
enters,  
and  
walkes by,  
making  
himselſe  
ready*

In *January*, as rigid, as he is rusticke

*Hug* You know his nature, and describe it well,  
 85 Ile leave him to your fashioning     *Tub* Stay, Sir *Hugh*,  
 Take a good Angell with you, for your Guide  
 And let this guard you home-ward, as the blessing,  
 To our devise     *Hug* I thanke you Squires-worship,  
 Most humbly (for the next, for this I am sure of )  
 O for a Quire of these voices, now,  
 To chime in a mans pocket, and cry chinke !  
 One does not chirpe   it makes no harmony  
 Grave Justice *Bramble*, next must contribute ,  
 His charity must offer at this wedding  
 95 Ile bid more to the Bason, and the Bride-ale ,  
 Although but one can beare away the Bride  
 I smile to thinke how like a Lottery  
 These Weddings are   *Clay* hath her in possession ,  
 The Squire he hopes to circumvent the *Tile-Kill*  
 100 And now, if Justice *Bramble* doe come off,  
 'Tis two to one but *Tub* may loose his botome

*The  
Squire  
goes off*

## ACT I. SCENE II.

*Clench Medlay Scriben Pan Puppy*

*Cle* Why, 'tis thuty yeare, eene as this day now  
*Zin Valentines* day, of all dayes cursin'd, looke you ,  
 And the zame day o' the moneth, as this *Zin Valentine*,  
 Or I am vovly decerv'd ~   *Med* That our High Constable,  
 5 Mr *Tobias Turfe*, and his Dame were married  
 I thinke you are right   But what was that *Zin Valentine* ?  
 Did you ever know 'un, Good-man *Clench* ?   *Cle* *Zin  
Valentine*,  
 Hee was a deadly *Zin*, and dwelt at *High-gate*,  
 As I have heard, but 't was avore my time  
 10 Hee was a Cooper too, as you are, *Medlay*,

An In-an'-In A woundy, brag young yellow

As th' port went o' hun, then, and i' those dayes

*Scr* Did he not write his name, *Sim Valentine* ?

Vor I have met no *Sim* in *Finsbury* bookes ,

And yet I have writ 'hem sixe oi seven times over 15

*Pan* O, you mun looke for the nine deadly *Sims*,  
I' the Church bookes, *D'oge* , not the'high Constables ,

Nor i' the Counties Zure, that same *Zin Valentine*,

Hee was a stately *Zin* 'an' hee were a *Zin*,

And kept brave house *Cle* At the Cock and Hen, in 20

*High-gate*

You ha' 'fresh'd my rememory well in't ! neighbour *Pan*

He had a place, in last King *Harrie's* time,

Of sorting all the young couples , joyning 'hem ,

And putting 'hem together , which is, yet,

Praform'd, as on his day—*Zin Valentine* , 25

As being the *Zin* o' the shire, or the whole Countie

I am old Rivet still, and beare a braine,

The *Clench*, the Varrier, and true Leach of *Hamsted*

*Pan* You are a shrewd antiquity, neighbour *Clench* !

And a great Guide to all the Parishes ! 30

The very Bel-wether of the Hundred, here,

As I may zay Mr *Tobias Turfe*,

High Constable, would not misse you, for a score on us,

When he doe 'scourse of the great Charty to us

*Pup* What's that, a Hoise ? Can 'scourse nought but 35  
a Horse ?

I neere read o' hun, and that in *Smith-veld* Chartie

I' the old *Fabrians* Chronicles nor I thinke

In any new He may be a Giant there,

For ought I know *Scr* You should doe well to study

Records, Fellow *Ball*, both Law and Poetry 40

*Pup* Why, all's but writing, and reading, is it *Scriven* ?

I 11 11 An' In-an In *F*, *F*<sub>3</sub> 16 O,] O' *F* *Sims*] *Sins* *G* 17 *D'oge* *F*<sub>3</sub>  
*Doge* *F* 20 brave *F*<sub>3</sub> 'brave *F* 32 zay corr *F* zay, *F* originally  
*Turfe*, corr *F* *Turfe*, *F* originally 33 a Score *F*<sub>3</sub> a' score *F*  
*Query*, a score on's 36 And that in *Smithveld* Charty' I ne'er read  
o' hun, *G* (a probable rearrangement) 39 For ought *F*<sub>3</sub> For I ought *F*

An't be any more, it's meere cheating zure  
Vlat cheating all your Law, and Poets too

*Pan* Mr High Constable comes    *Pup* Ile zay't avore  
'hun

### ACT I. SCENE III.

*Turfe* *Clench* *Medlay* *Scriben* *Puppy* *Pan*

*Tur* What's that, makes you'all so merry, and lowd,  
Sirs, ha ?

I could ha' heard you to my privie walke

*Cle* A Contervarsie, 'twixt your two learn'd men here

*Annibal* *Puppy* sayes, that Law and Poetry

5 Are both flat cheating , All's but writing and reading,  
Hesayes, be't verse or prose    *Tur* I thinke in conziencie,  
He do' zay true ? Who is't doe thwart 'un, ha ?

*Med* Why my friend *Scriben*, and't please your worship

*Tur* Who *D'oge* ? my *D'ogenes* ? a great Witter, mairy !  
10 Hee'll vace mee down, mee my selfe sometimes,  
That verse goes upon veete, as you and I doe  
But I can gi' 'un the hearing , zit me downc ,  
And laugh at 'un , and to my selfe conclude,  
The greatest Clarkes, are not the wisest men

15 Ever Here they're both ! What Sirs, disputin,  
And holdin Arguments of verse, and prose ?  
And no greene thing afore the Door, that shewes,  
Or speakes a wedding ?    *Scr* Those were verses now,  
Your worship spake, and run upon vive feet

20 *Tur* Feet, vrom my mouth, *D'oge* ? Leave your 'zurd  
uppinions

And get me insome boughes    *Scr* Let 'hem ha' leaves first  
There's nothing greene but Bayes, and Rosemary

*Pup* And they're too good for strewings, your Maids say

*Tur* You take up 'dority still, to vouch against me  
25 All the twelve smocks i' the house, zur, are your Authors

1 in 8 and't] an it G  
19 feet F    veet F<sub>3</sub>  
uppi-nions F originally

15 disputing F<sub>3</sub>  
20 Feet F    Veet F<sub>3</sub>

16 holding F<sub>3</sub>  
uppinions corr F

# A Tale of a Tub

17

Get some fresh hay then, to lay under foot  
 Some Holly and Ivie, to make vine the posts  
 Is't not Sonne *Valentines* day? and Mrs *Awdrey*, (<Puppy  
goes out>)  
 Your young Dame to be married? I wonder *Clay*  
 Should be so tedious Hee's to play *Sonne Valentine*! 30  
 And the Clowne sluggard's not come fro' *Kilborne* yet?

*Med* Do you call your Son i' Law Clowne, and't please  
 your worship?

*Tur* Yes, and vor worship too, my neighbour *Medlay*  
 A *Midlessex* Clowne, and one of *Finsbury*  
 They were the first Colon's o' the kingdome here 35  
 The Primitory Colon's, my *D'ogenes* sayes  
 Where's *D'ogenes*, my Writer, now? What were those  
 You told me, *D'ogenes*, were the first Colon's  
 O' the Countrey? that the *Romans* brought in here?

*Scr* The *Coloni* Sir, *Colonus* is an Inhabitant 40  
 A Clowne originall as you'd zay a Farmer,  
 A Tiller o' th' Earth, ere sin' the *Romans* planted  
 Their Colonie first, which was in *Midlesex*

*Tur* Why so, I thanke you heartily, good *D'ogenes*,  
 You ha' zertified me I had rather be 45  
 An ancient Colon, (as they zay) a Clowne of *Midlessex*  
 A good rich Farmer, or high Constable  
 I'd play hun 'gain a Knight, or a good Squire,  
 Or Gentleman of any other Countie  
 I' the Kindome *Pan* Out cept *Kent*, for there they landed  
 All Gentlemen, and came in with the Conquerour, 51  
 Mad *Iulius Cæsar*, who built *Dover* Castle  
 My Ancestor *To-Pan*, beat the first Kettle-drum,  
 Avore 'hun, here vrom *Dover* on the March  
 Which peice of monumentall copper hangs 55  
 Up, scourd, at *Hammer-smith* yet, for there they came  
 Over the *Thames*, at a low water marke,

I iii 29 married? corr F married F originally 37 Writer, F3  
 Writer F 40 Coloni Colony F3 41-5 Verse as in G wrongly  
 divided in F A Clowne Earth, | Ere sin' first, | Which *Midlessex* |  
*Tur* zertified me | I had *Midlessex* 56 Up] Vp F there]  
 the re (?) F

Vore either *London*, I, or *Kingston Bridge*—

I doubt were kursind    *Tur* Zee, who is here    *Iohn Clay*!

60 *Zonne Valentine*, and *Bride-groome*! ha' you zeene  
Your *Valentine-Bride* yet, sin' you came?    *Iohn Clay*?

## ·ACT I: SCENE IV.

*Clay* <*Puppy*>                      To them

*Cla* No wusse    Che lighted, I, but now i' the yard  
*Puppy* ha' scarce unswadled my legges yet

*Tur* What? wispes o' your wedding day, *zonne*? This  
is right

Originous *Clay*    and *Clay* o' *Kilborne* too!

5 I would ha' had bootes o' this day, zure, *zonne Iohn*

*Cla* I did it to save charges    we mun dance,  
O' this day, zure    and who can dance in boots?  
No, I got on my best stiaw-colour'd stockins,  
And swaddeld 'hem owei to zave charges, I

10 *Tur* And his new shamois Doublet too with points,  
I like that yet    and his long sawsedge-hose,  
Like the Commander of foure smoaking Tile-kils,  
Which he is Captaine of, Captaine of *Kilborne*  
*Clay* with his hat turn'd up, o' the leere side, too

15 As if he would leape my Daughter yet ere night,  
And spring a new *Turfe* to the old house

<Enter the  
Mards  
of the  
Bridall> *Looke*, and the wenches ha' not vound un out,  
And doe parzent un, with a van of *Rosemary*,  
And *Bayes*, to vill a Bow pot, trim the head

20 Of my best vore-horse    wee shall all ha' *Bride-laces*,  
Or points, I zee, my Daughter will be valiant,  
And prove a very *Mary Ambry* i' the busines

*Cle* They zaid, your worship had sur'd her to *Squire Tub*  
Of *Totten-Court* here, all the hundred rings on't

25 *Tur* *A Tale of a Tub*, Sir, a meere tale of a *Tub*

Lend it no eare I pray you    The Squire *Tub*  
 Is a fine man, but he is too fine a man,  
 And has a Lady *Tub* too to his Mother.  
 Ile deale with none o' these vine silken *Tubs*  
*John Clay*, and Cloath breech for my money, and Daughter 30  
 Here comes another old Boy too, vor his colours  
 Will stroake downe my wives udder of purses, empty    *Enter*  
 Of all her milke money, this Winter Quarter,    *Father*  
 Old Father *Rosin*, the chiefe Minstrell here    *Rosin*  
 Chiefe Minstrell too of *High-gate* she has hū'd him 35  
 And all, his two Boyes for a day and a halfe,  
 And now they come for Ribbanding, and Rosemary,  
 Give 'hem enough Girles, gi' 'hem enough, and take it  
 Out in his tunes anon    *Cle* I'll ha' *Tom Tiler*,  
 For our *John Clay*'s sake, and the Tile kilns, zure 40  
     *Med* And I the jolly Joyner, for mine owne sake  
     *Pan* Ile ha' the joviall *Tinker* for *To-Pans* sake  
     *Tur* Wee'll all be jovy this day, vor sonne *Valentine*,  
 My sweet sonne *John*'s sake    *Scr* There's another  
     reading now  
 My Mr reades it *Sonne*, and not *Sinne Valentine* 45  
     *Pup* Nor *Zim* And hee is i' the ight He is high  
     Constable  
 And who should reade above un, or avore 'hun ?  
     *Tur* Sonne *John* shall bid us welcome all, this day  
 Wee'll zerve under his colours    Leade the troop *John*,  
 And *Puppy*, see the Bels ring    Presse all noises 50  
 Of *Finsbury*, in our name, *D'ogenes Scriben*  
 Shall draw a score of warrants vor the busines  
 Do's any wight parzent hir Majesties person,  
 This Hundred, 'bove the high Constable ?    *All* No, no  
     *Tur* Use our Authority then, to the utmost on't 55

1 1v 32 s d *Rosin* ] *Rosin*, and his two Boys G 35 *High-gate*] *High*  
 gate F 42 *To-Pans* F3 *To Pans* F 43 *Valentine*] *Valentine*  
 F, F3 50 *Puppy*, F3 *Puppy*, F 53 parzent] percent F3  
 55 Use] Vse F



## ACT I. SCENE V.

*Hugh Preamble**Metaphor*

&lt; To them &gt;

*Hugh* So, you are sue Sir to prevent 'hem all,  
 And throw a block i' the Bride-groomes way, *Iohn Clay*,  
 That he will hardly leape ore *Pre* I conceive you,  
*Sir Hugh*, as if your Rhetoricke would say,  
 5 Whereas the Father of her is a *Turfe*,  
 A very superficialies of the earth,  
 Hee aimes no higher, then to match in *Clay*,  
 And there hath pitch'd his rest *Hug* Right Justice  
*Bramble*

You ha' the winding wit, compassing all  
 10 *Pre* Subtile *Sir Hugh*, you now are i' the wrong,  
 And erre with the whole Neighbour hood, I must tell you,  
 For you mistake my name *Justice Preamble*  
 I write my selfe, which with the ignorant Clownes, here,  
 (Because of my profession of the Law,  
 15 And place o' the peace) is taken to be *Bramble*  
 But all my warrants Sir, doe run *Preamble*  
*Richard Preamble* *Hugh* Sir I thanke you for't  
 That your good worship, would not let me run  
 Longer in error, but would take me up thus—  
 20 *Pre* You are my learned, and canonick neighbour  
 I would not have you stray, but the incorrigible  
 Knot-headed beast, thẽ Clownes, or Constables,  
 Still let them graze, eat Sallads, chew the Cud  
 All the Towne musicke will not move a log  
 25 *Hug* The Beetle and Wedges will, where you will have  
 'hem

*Pre* True, true *Sir Hugh*, here comes *Miles Metaphore*,  
 My Clarke Hee is the man shall carry it, Chanon,  
 By my instructions *Hug* Hee will do't *ad unguem*,  
*Miles Metaphore* Hee is a pretty fellow

*Pre* I love not to keepe shadowes, or halfe-wits, 30  
To foile a busines *Metaphore* ! you ha' seene  
A King ride forth in state *Met* Sir that I have  
King *Edward* our late Leige, and soveraigne Lord  
And have set downe the pompe *Pre* Therefore I ask'd  
you

Ha' you observ'd the Messengers o' the Chamber ? 35  
What habits they were in ? *Met* Yes, Minor Coats  
Unto the Guard, a Dragon, and a Grey-hound,  
For the supporters of the Armes *Pre* Well mark'd,  
You know not any of 'hem ? *Met* Here's one dwels  
In *Maribone* *Pre* Ha' you acquaintance with him, 40  
To borrow his coat an houre ? *Hug* Or but his badge,  
'Twill serve A little thing he weares on his brest

*Pre* His coat, I say, is of moie authority  
Borow his coat for an houre •I doe love  
To doe all things compleately, Chanon *Hugh*, 45  
Borrow his coat, *Miles Metaphore*, or nothing

*Met* The Taberd of his office, I will call it,  
Or the Coat-Armour of his place and so  
Insinuate with him by that Trope— *Pre* I know 50 *Metaph*  
Your powers of Rhetorick, *Metaphore* Fetch him off *goes out*  
In a fine figure for his coat I say 51

*Hug* Ile take my leave Sir of your worship too  
Bycause I may expect the issue anone

*Pre* Stay my diviner Counsell, take your fee,  
Wee that take fees, allow 'hem to our Counsell, 55  
And our prime learned Counsell, double fees  
There are a brace of Angels to support you  
I' your foot-walke this frost, for feare of falling,  
Or spraying of a point of Matrimony,  
When you come at it *Hug* I' your worships service, 60  
That the exploit is done, and you possest  
Of Mrs *Awdrey Turfe*— *Pre* I like your project *Preamble*  
*goes out*

1 v 37 Unto] Vnto F 40 him, F3 him ? F 49-51 Verse as  
in G wrongly divided in F Insinuate Trope— | *Pre Metaphore* |  
Fetch 59 spraying] Query, sprayning 60 it ] it, W

*Hug* And I, of this effect of two to one ,  
 It worketh in my pocket, 'gainst the Squire,  
 65 And his halfe bottome here, of halfe a peice  
 Which was not worth the stepping ore the stile for  
 His Mother has quite marr'd him *Lady Tub*,  
 She's such a vessell of *fæces* all dry'd earth !  
*Terra damnata*, not a drop of salt !  
 70 Or *Peeter* in her ! All her Nitie is gone

## ACT I. SCENE VI.

*Lady Tub Pol-Marten*

*Lad* Is the Nag ready *Marten* ? call the Squire  
 This frosty morning wee will take the aire,  
 About the fields for I doe meane to be  
 Some-bodies *Valentine*, i' my Velvet Gowne,  
 5 This morning, though it be but a beggar man  
 Why stand you still, and doe not call my sonne ?

*Pol* Madam, if he had couched with the Lambe,  
 He had no doubt beene stirring with the Larke  
 But he sat up at Play, and watch'd the Cock,  
 10 Till his first warning chid him off to rest  
 Late Watchers are no early Wakers, Madam ,  
 But if your Ladship will have him call'd—

*Lad* Will have him call'd ? Wherefore did I, Sir, bid  
 him

Be call'd, you Weazell, Vermin of an Huisher ?  
 15 You will returne your wit to your first stile

Of *Marten Polcat*, by these stinking tricks,  
 If you doe use 'hem I shall no more call you  
*Pol-marten*, by the title of a Gentleman,

*Pol-  
marten  
goes out.*

If you goe on thus— *Pol* I am gone *Lad* Be quick then,  
 I' your come off and make amends you Stote !  
 Was ever such a Full mart for an Huisher,  
 To a great worshipfull Lady, as my selfe ,  
 Who, when I heard his name first, *Martin Polcat*,  
 A stinking name, and not to be pronounc'd

Without a reverence, in any Ladies presence , 25  
 My very heart eene earn'd, seeing the Fellow  
 Young, pretty and handsome , being then I say,  
 A Basket-Carrier, and a man condemn'd  
 To the Salt-peeter workes , made it my suit  
 To Mr *Peeter Tub*, that I might change it , 30  
 And call him as I doe now, by *Pol marten*,  
 To have it sound like a Gentleman in an Office,  
 And made him mine owne Fore-man, daily waiter,  
 And he to serve me thus ! Ingratitude !  
 Beyond the Coursenes yet of any Clownage, 35  
 Shewen to a Lady ! what now, is he stirring ? *Here-  
turnes*  
*Pol* Stirring betimes out of his bed, and ready  
*Lad* And comes he then ? *Pol* No Madam, he is gone  
*Lad* Gone ? whither ? aske the Porter Where's he  
 gone ?  
*Pol* I met the Porter, and have ask'd him for him , 40  
 He sayes he let him forth an houre agoe  
*Lad* An houre agoe ! what busines could he have,  
 So early ? where is his man, grave *Basket Hilts* ?  
 His Guide, and Governour ? *Pol* Gone with his Master  
*Lad* Is he gone too ? O that same surly knave, 45  
 Is his right hand and leads my sonne amisse  
 He has carried him to some drinking match, or other  
*Pol marten*, I will call you so againe ,  
 I'am friends with you now Goe get your horse, and ride  
 To all the Townes about here, where his haunts are , 50  
 And crosse the fields to meet, and bring me word ,  
 He cannot be gone farre, being a foot  
 Be curious to inquire him and bid *Wispe*  
 My woman come, and waite on me The love  
 Wee Mothers beare our Sonnes, we ha' bought with paine, 55  
 Makes us oft view them, with too carefull eyes,  
 And over-looke 'hem with a jealous feare,  
 Out-fitting Mothers

I vi 25-6 Without a reverence ] *A marginal note in F, which prints  
 In any Ladies the Fellow as one line Text from W In any lady's  
 presence without a reverence G 55 brought] brought W*

## ACT I. SCENE VII.

*Lady Tub Wispe**Lad* How now *Wispe* ? Ha' you

A Valentine yet I'm taking th' aire to choose one

*Wis* Fate send your Ladiship a fit one then*Lad* What kind of one is that ? *Wis* A proper man,5 To please your Ladiship *Lad* Out o' that vanity,

That takes the foolish eye Any poore creature,

Whose want may need my almes, or courtesie ,

I rather wish , so Bishop *Valentine*,

Left us example to doe deeds of Charity ,

10 To feed the hungry , cloath the naked , visit

The weake, and sicke , to entertaine the poore ,

And give the dead a Christian Funerall ,

These were the workes of piety he did practise,

And bad us imitate , not looke for Lovers,

15 Or handsome Images to please our senses

I pray thee *Wispe*, deale freely with me now

Wee are alone, and may be merry a little

Tho' art none o' the Court glories , nor the wonders

For wit, or beauty i' the Citie tell me,

20 What man would satisfie thy present phansie ?

Had thy ambition leave to choose a Valentine,

Within the Queenes Dominion, so a subject

*Wis* Yo' ha' gr' me a large scope, Madam, I confesse,

And I will deale with your Ladiship sincerely

25 I'll utter my whole heart to you I would have him,

The bravest, richest, and the properest man

A Taylor could make up , or all the Poets,

With the Perfumers I would have him such,

As not another woman, but should spite me !

30 Three Citie Ladies should run mad for him

And Countri-Madams infinite *Lad* You'd spare me,

And let me hold my wits <sup>2</sup> *Wis* I should with you—  
 For the young Squire, my Masters sake dispense  
 A little , but it should be very little  
 Then all the Court-wives I'd ha' jealous of me , 35  
 As all their husbands jealous of them  
 And not a Lawyers Pusse of any quality,  
 But lick her lips, for a snatch in the Terme time *Lad* Come,  
 Let's walke wee'll heare the rest, as we goe on  
 You are this morning in a good veine, *Dido* 40  
 Would I could be as merry My sonnes absence  
 Troubles me not a little though I seeke  
 These wayes to put it off , which will not helpe  
 Care that is entred, once into the brest,  
 Will have the whole possession, ere it rest 45

ACT II. SCENE I.

*Turfe Clay Medlay Clench To Pan Scriben Puppy*  
 <To them

*D Turfe Awdrey Maids >*

*Tur* **Z**onne *Clay*, cheare up, the better leg avore  
 This is a veat is once done, and no more

*Cle* And then 'tis done vor ever, as they say

*Med* Right ! vor a man ha' his houre, and a dog his day

*Tur* True neighbour *Medlay*, yo' are still *In-and-In* 5

*Med* I would be Mr Constable, if 'ch could win

*Pan* I zay, *Iohn Clay*, keepe still on his old gate  
 Wedding, and hanging, both goe at a rate

*Tur* Well said *To-Pan* you ha' still the hap to hit  
 The naile o' the head at a close I thinke there never 10  
 Marriage was manag'd with a moie avisement,  
 Then was this marriage, though I say't, that should not ,  
 Especially 'gain' mine owne flesh, and blood ,  
 My wedded Wife Indeed my Wife would ha' had

I vii 36 jealous] jealous too *W Query*, jealous II 1 Scene I —  
 The fields near Pancras G 6 'ch] 'ch' F 10 never] ne ver F

- 15 All the young Batchelers and Maids, forsooth,  
 O' the zixe Parishes hereabout But I  
 Cry'd none, sweet *Sybil* none of that geare, I  
 It would lick zalt, I told her, by her leave  
 No, three, or voure our wise, choise honest neighbours  
 20 Upstantiall persons men that ha' borne office  
 And mine owne Family, would bee inough  
 To eate our dinner What? Deare meate's a theife  
 I know it by the Butchers, and the Mercat-volke,  
 Hum drum I cry No halfe-Oxe in a Pie  
 25 A man that's bid to Bride-ale, if hee ha' cake,  
 And drinke enough, hee need not veare his stake  
*Cle* Tis right he has spoke as true as a Gun, beleewe it  
*Tur* Come *Sybil*, come Did not I tell you o' this?  
 This pride, and muster of women would marre all?  
 30 Sixe women to one Daughter, and a Mother!  
 The Queene (God save her) ha' no more her selfe  
*D Tur* Why, if you keepe so many, Mr *Turfe*,  
 Why, should not all present our sevice to her?  
*Tur* Your service? good! I thinke you'll wite to hei  
 shortly,  
 35 Your very loving and obedient Mother  
 [*Tur*] Come, send your Maids off, I will have 'hem sent  
 Home againe wife I love no traines o' *Kent*,  
 Or Christendome, as they say *Sc* Wee will not back,  
 And leave our Dame *Mad* Why should hei worship lack  
 40 Her taile of Maids, more then you doe of men?  
*Tur* What, mutinin *Madge*? *Io* Zend back your  
 C'lons agen  
 And wee will vollow *All* Else wee'll guard our Dame  
*Tur* I ha' zet the nest of waspes all on a flame  
*D Tur* Come, you are such another Mr *Turfe*  
 45 A Clod you should be call'd, of a high Constable  
 To let no musicke goe afore your child,  
 To Church, to cheare her heart up this cold morning

*Tur* You are for Father *Rosin*, and his consort  
 Of fidling Boyes, the great *Feates*, and the lesse  
 Bycause you have entertain'd 'hem all from *High-gate* 50  
 To shew your pompe, you'ld ha' your Daughter, and Maids  
 Dance ore the fields like *Faies*, to Church, this frost ?  
 Ile ha' no rondels, I, i' the *Queenes* pathes ,  
 Let 'un scrape the Gut at home, where they ha' fill'd it  
 At after-noone *D Turfe* Ile ha' 'hem play at dinner 55  
*Ite* She is i' th' right, Sir , vor your wedding dinner  
 Is starv'd without the *Musicke* *Med* If the *Pies*  
 Come not in piping hot, you ha' lost that Proverbe  
*Tur* I yield to truth wife are you sussified ?  
*Pan* A right good man ! when he knowes right, he 60  
 loves it  
*Scri* And he will know't, and shew't too by his place  
 Of being high Constable, if no where else

ACT II. SCENE II.

To them

*Hilts bearded, booted and spur'd*

*Hil* Well over-taken, *Gentlemen* ! I pray you,  
 Which is the *Queenes* High Constable among you ?  
*Pup* The tallest man who should be else, doe you  
 thinke ?  
*Hil* It is no matter what I thinke, young *Clowne*  
 Your answer savours of the Cart *Pup* How ? Cart ? 5  
 And *Clowne* ? Doe you know whose teame you speake to ?  
*Hil* No nor I care not Whose *Jade* may you be ?  
*Pup* *Jade* ? Cart ? and *Clowne* ? O for a lash of whip-  
 cord !  
 Three-knotted coard ! *Hil* Doe you mutter ? Sit, snorle  
 this way ,  
 That I may heare, and answer what you say, 10  
 With my schoole-dagger, 'bout your Costard Sir  
 Looke to't, young growse Ile lay it on, and sure ,  
 II 1 52 *Faies*] *Faeries* *F3* Church, *F3* Church *F* 54 where]  
*Query*, when 56 *Ite*] *Clench* W II 11 6 And] and *F*



- Take't off who's wull     *Cle* Nay, pray you Gentleman—  
*Hil* Goe too     I will not bate him an ace on't
- 15 What? Rowle powle? Maple-face? All fellows?  
*Pup* Doe you heare friend, I wou'd wish you, vor your  
good,  
Tie up your brended Bitch there, your dun rustie  
Pannyer-hilt poinard     and not vexe the youth  
With shewing the teeth of it     Wee now are going
- 20 To Church, in way of matrimony, some on us  
Tha' rung all in a'ready     If it had not,  
All the horne beasts are grazing i' this close,  
Sould not ha' pull' me hence, till this Ash-plant  
Had rung noone o' your pate, Mr Broome-beard
- 25 *Hil* That would I faine zee, quoth the blind *George*  
Of *Holloway*     Come Sir     *Awd* O their naked weapons!  
*Pan* For the passion of man, hold Gentleman, and *Puppy*  
*Cla* Murder, O Murder!     *Awd* O my Father, and  
Mother!  
*D Tur* Husband, what doe you meane? *Sonne Clay*  
for Gods sake—
- 30 *Tur* I charge you in the Queenes name, keepe the peace  
*Hil* Tell me o' no Queene, or *Keysar*     I must have  
A legge, or a hanch of him, ere I goe     *Med* But zir,  
You must obey the Queenes high Officers  
*Hil* Why must I, Good-man *Must*?     *Med* You must,  
an' you wull
- 35 *Tur* Gentleman, I'am here for fault, high Constable—  
*Hil* Are you zo? what then?     *Tur* I pray you Sir put up  
Your weapons, doe, at my request     For him,  
On my authority, he shall lie by the heeles,  
*Verbatim continente*, an' I live
- 40 *D Tur* Out on him for a knave, what a dead fright  
He has put me into? Come *Awdrey*, doe not shake  
*Awd* But is not *Puppy* hurt? nor the tother man?  
*Cla* No Bun, but had not I cri'd Murder, I wusse—  
*Pup* Sweet Good-man *Clench*, I pray you revise my Mr

I may not zit i' the stocks, till the wedding be past 45  
 Dame, Mrs *Awdrey* I shall breake the Bride-cake else

*Cle* Zomething must be, to save authoiity, *Puppy*

*D Tur* Husband— *Cle* And Gossip— *Awd* Father—

*Tur* 'Treat mee not

It is i' vaine If he lye not by the heeles,  
 Ile lie there for 'hun Ile teach the Hine, 50

To carry a tongue in his head, to his subpeiiors

*Hil* This 's a wise Constable ! where keepes he schoole ?

*Cle* In *Kentish Towne*, a very survere man

*Hil* But as survere as he is , Let me Sir tell him,

He sha' not lay his man by the heeles for this 55

This was my quarrell And by his office leave,

If't carry 'hun for this, it shall carry double ,

Vor he shall cariy me too *Tur* Breath of man !

Hee is my chattell, mine owne' hued goods

An' if you doe abet 'un in this matter, 60

Ile clap you both by the heeles, ankle to ankle

*Hilt* You'll clap a dog of waxe as soone, old *Blunt* ?

Come, spare not me, Sir , I am no mans wife

I care not, I, Sir, not three skips of a Lowse for you,

And you were ten tall Constables, not I 65

*Tur* Nay, pray you Sir, be not angry , but content

My man shall make you, what amends you'll aske 'hun

*Hil* Let 'hun mend his manners then, and know his  
 betters

It's all I aske 'hun and 'twill be his owne ,

And's Masters too, another day Che vore 'hun 70

*Med* As right as a Club, still Zure this angry man

Speakes very neere the marke, when he is pleas'd

*Pup* I thanke you Sir, an' I meet you at *Kentish Towne*,

I ha' the courtesie o' <the> hundred for you

*Hil* Gramercy, good high Constables Hine But hear you ? 75

Mass Constable, I have other manner o' matter,

To bring you about, then this And so it is,

- I doe belong to one o' the Queenes Captaines ,  
 A Gent'man o' the Field, one Captaine *Thum's*  
 80 I know not, whether you know 'hun, or no It may be  
 You doe, and't may be you doe not againe  
*Tur* No, I assure you on my Constable-ship,  
 I doe not know 'hun *Hil* (Nor I neither i' faith )  
 It skils not much , my Captaine, and my selfe,  
 85 Having occasiō to come riding by, here,  
 This morning, at the corner of Saint *Iohn's* wood,  
 Some mile o' this Towne, <we> were set upon  
 By a sort of countrey fellowes that not onely  
 Beat us, but rob'd us, most sufficiently ,  
 90 And bound us to our behaviour, hand and foot ,  
 And so they left us Now, *Don Constable*,  
 I am to charge you in her Majesties name,  
 As you will answer it at your apperill,  
 That forth-with you raise Hue and Cry i' the Hundred,  
 95 For all such persons as you can dispect,  
 By the length and bredth, o' your office vor I tell you,  
 The losse is of some value, therefore looke to't  
*Tur* As Fortune mend me, now, or any office  
 Of a thousand pound, if I know what to zay,  
 100 Would I were dead , or vaire hang'd up at *Tiburne*,  
 If I doe know what course to take , or how  
 To turne my selfe , just at this time too, now,  
 My Daughter is to be married Ile but goe  
 To *Pancridge* Church, hard by, and returne instantly,  
 105 And all my Neighbour-hood shall goe about it  
*Hil* Tut, *Pancridge* me no *Pancridge*, if you let it  
 Slip, you will answer it, and your Cap be of wooll ,  
 Therefore take heed, you'll feele the smart else, Constable  
*Tur* Nay, good Sir stay Neighbours ! what thinke you  
 o' this ?  
 110 *D Tur* Faith, Man— <*Tur*> Odd pretious woman,  
 hold your tongue ,

And mind your pigs o' the spit at home, you must  
Have Ore in every thing Pray you Sir, what kind  
Of fellowes were they? *Hil* Theev's kind, I ha' told you

*Tur* I meane, what kind of men? *Hil* Men of our make

*Tur* Nay, but with patience, Sir, we that are Officeis 115  
Must 'quire the speciall markes, and all the tokens  
Of the despected parties, or perhaps—else,  
Be nere the nere of our purpose in 'prehending 'hem  
Can you tell, what 'parrell any of them wore?

*Hil* Troth no there were so many o' hun, all like 120  
So one another Now I remember me,  
There was one busie fellow, was their Leader,  
A blunt squat swad, but lower then your selfe,  
He' had on a Lether Doublet, with long points  
And a paire of pin'd-up bieech's, like pudding bags 125  
With yellow stockings, and his hat turn'd up  
With a silver Clasp, on his leere side *D Tur* By these  
Markes it should be *Iohn Clay*, now blesse the man!

*Tur* Peace, and be nought I thinke the woman be  
phrensisick

*Hil* *Iohn Clay*? what's he, good Mistris? *Awd* He 130  
that shall be

My husband— *Hil* How! your husband, pretty one?

*Awd* Yes, I shall anone be married That's he

*Tur* Passion o' me, undone! *Pup* Blesse Masters sonne!

*Hil* O you are well 'prehended know you me Sir?

*Clay* No's my record I never *zaw* you avore 135

*Hil* You did not? where were your eyes then? out at  
washing?

*Tur* What should a man zay? who should he trust  
In these dayes? Harke you *Iohn Clay*, if you have  
Done any such thing, tell troth, and shame the Divell

*Cle* Vaith doe my Gossip *Turfe* zaies well to you *Iohn* 140

*Med* Speake man, but doe not convesse, nor be avraid

*Pan* A man is a man, and a beast's a beast, looke to't

*D Tur* I' the name of men, or beasts! what doe you  
doe?

- Hare the poore<sup>e</sup> fellow out on his five wits,  
 145 And seven senses ?<sup>†</sup> Doe not weepe *John Clay*  
 I sweare the poore wretch is as guilty from it,  
 As the Child was, was borne this very morning  
*Cla* No, as I am a kyrsin soule, would I were hang'd  
 If ever I—alasse I ! would I were out  
 150 Of my life, so I would I were, and in againe—  
*Pup* Nay, Mrs *Awdrêy* will say nay to that  
 No In-and-out ? an' you were out o' your life,  
 How should she doe for a husband ? who should fall  
 Aboord o' her then ? (*Ball* ? He's a *Puppy* ?  
 155 No, *Hanniball* has no breeding well ! I say little,  
 But hitherto all goes well, pray it prove no better )  
*Awd* Come Father, I would wee were married I am a cold  
*Hil* Well, Mr Constable, this your fine Groomme here,  
 Buide-groomme, or what Groomme else, soere he be,  
 160 I charge him with the felonie, and charge you  
 To carry him back forthwith to *Paddington*,  
 Unto my Captaine, who staies my retuine there  
 I am to goe to the next Justice of peace,  
 To get a warrant to raise *Huy* and *Cry*,  
 165 And bring him, and his fellowes all afore 'hun  
 Fare you well Sir, and looke to 'hun I charge you,  
 As yo'll answer it Take heed, the busines  
 If you defeire, may prejudiciall you  
 170 *Hilts goes out* More then you thinke-for, zay I told you so  
*Tur* Here's a Bride ale indeed ! Ah zonne *John*, zonne  
*Clay* !  
 171 I little thought you would ha' prov'd a peece  
 Of such false mettall *Cla* Father, will you belceve me ?  
 Would I might never stirre i' my new shoes,  
 If ever I would doe so voule a fact  
 175 *Tur* Well Neighbours, I doe charge you to assist me  
 With 'hun to *Paddington* Be he a true man, so  
 The better for 'hun I will doe mine office,

An' he were my owne begotten a thousand times

*D Tur* Why, doe you heare man? Husband? Mr 179  
*Turfe*!

What shall my Daughter doe? *Puppy*, stay here

*Awd* Mother, Ile goe with you, and with my Father

*She fol-  
lows her  
husb and  
neigh-  
bours*

ACT II. SCENE III.

*Puppy Awdrey*

<To them>

*Hills*

*Pup* Nay, stay sweet Mrs *Awdrey* here are none

But one friend (as they zay) desires to speake

A word, or two, cold with you How doe you veele

Your selfe this frosty morning? *Awd* What ha' you

To doe to aske, I pray you? I am a cold 5

*Pup* It seemes you are hot, good Mrs *Awdrey*

*Awd* You lie, I am as cold as Ice is Feele else

*Pup* Nay, you ha' could my courage I am past it,

I ha' done feeling with you *Awd* Done with me?

I doe defie you So I doe, to say 10

You ha' done with me you are a sawcy *Puppy*.

*Pup* O you mistake! I meant not as you meane

*Awd* Meant you not knavery, *Puppy*? <*Pup*> No  
not I

*Clay* meant you all the knavery, it seemes,

Who rather, then he would be married to you, 15

Chose to be wedded to the Gallowes first

*Awd* I thought he was a dissembler, he would prove

A slippery Merchant i' the frost Hee might

Have married one first, and have beene hang'd after,

If hee had had a mind to't But you men, 20

Fie on you *Pup* Mrs *Awdrey*, can you vind,

I' your heart to fancie *Puppy*? me poore *Ball*?

*Awd* You are dispos'd to jeere one, Mr *Hannball*

*Enter  
Hilts*

Pitty o' me ! the angry man with the beard !

*Hil* Put on thy hat, I looke for no despect

26 Where's thy Master ? *Pup* Marry, he is gone

With the picture of despaire, to *Paddington*

*Hil* Pr'y thee run after 'hun, and tell 'hun he shall

Find out my Captaine, lodg'd at the red-*Lyon*

30 In *Paddington*, that's the Inne Let 'un aske

Vor Captaine *Thum's*, And take that for thy paines

He may seeke long enough else Hie thee againe

*Pup* Yes, Sir you'll looke to Mrs Bride the while ?

<Puppy  
goes out > *Hil* That I will prethee haste *Awd* What *Puppy* ?  
*Puppy* ?

35 *Hil* Sweet Mrs Bride, Hee'll come againe presently

Here was no subtil device to get a wench

This Chanon has a brave pate of his owne !

A shaven pate ! And a right monger, y' vaith !

This was his plot ! I follow Captaine *Thum's* ?

40 Wee rob'd in Saint *John's* wood ? I' my tother hose !

I laugh, to thinke what a fine foolcs finger they have

O' this wise Constable, in pricking out

This Captaine *Thum's* to his neighbours you shall see

The Tile-man too set fire on his owne *Kill*,

45 And leap into it, to save himselfe from hanging

You talke of a Bride-ale, here was a Bride-ale broke,

I' the nick Well I must yet dispatch this Bride,

To mine owne master, the young Squire, and then

My taske is done Gep'woman ! I 'have in sort

50 Done you some wrong, but now Ile doe you what right

I can It's true, you are a proper woman ,

But to be cast away on such a Clowne-pipe

As *Clay*, me thinkes, your friends are not so wise

As nature might have made 'hem , well, goe too

55 There's better fortune comming toward you,

An' you doe not deject it Take a voole's .

Counsell, and doe not stand i' your owne light

It may prove better then you thinke for Looke you

*Awd* Alas Sir, what is't you would ha' me doe ?  
 I'd faine doe all for the best, if I knew how 60  
*Hil* Forsake not a good turne, when 'tis offered you ,  
 Faire Mistris *Awdrey*, that's your name, I take it  
*Awd* No Mistris, Sir, my name is *Awdrey*  
*Hil* Well, so it is, there is a bold young Squire,  
 The blood of *Totten*, *Tub*, and *Tripoly*— 65  
*Awd* Squire *Tub*, you meane ? I know him he knowes  
 me too  
*Hil* He is in love with you and more, he's mad for you  
*Awd* I, so he told me in his wits, I thinke  
 But hee's too fine for me , and has a Lady  
*Tub* to his Mother Here he comes himselfe ! 70

ACT II. SCENE IV.

*Tub Hilts Awdrey*

*Tub* O you are a trusty Governour ! *Hil* What ailes  
 you ?  
 You doe not know when yo' are well, I thinke  
 You'd ha' the Calfe with the white face, Sir, would you ?  
 I have her for you here , what would you more ?  
*Tub* Quietnes, *Hilts*, and heare no more of it 5  
*Hil* No more of it, quoth you ? I doe not care,  
 If some on us had not heard so much of't,  
 I tell you true , A man must carry, and vetch,  
 Like *Bungy's* dog for you *Tub* What's he ? *Hil* A  
 Spaniel  
 And scarce be spit i' the mouth for't A good Dog 10  
 Deserves, Sir, a good bone, of a free Master  
 But, an' your turnes be serv'd, the divell a bit  
 You care for a man after, ere a Lard of you  
 Like will to like, y-faith, quoth the scab'd Squire  
 To th' mangy Knight, when both met in a dish 15  
 Of butter'd vish One bad, there's nere a good ,  
 And not a barrell better Hering among you



- Tub* Nay *Hilts* ! I pray thee grow not fram-pull now  
 Tuine not the bad Cow, after thy good soape  
 20 Our plot hath hitherto tane good effect  
 And should it now be troubled, or stop'd up,  
 'Twould prove the utter ruine of my hopes  
 I pray thee haste to *Pancridge*, to the Chanon  
 And gi' him notice of our good successe ,  
 25 Will him that all things be in readinesse  
 Faie *Awdrey*, and my selfe, will crosse the fields,  
 The nearest path Good *Hills*, make thou some haste,  
 And meet us on the way Come gentle *Awdrey*  
*Hil* Vaith, would I had a few more geances on't  
 30 An' you say the word, send me to *Iericho*  
 Out-cept a man were a Post-horse, I ha' not knowne  
 The like on't , yet, an' he had kind words,  
 'Twould never irke 'hun But a man may breake  
 His heart out i' these dayes, and get a flap  
 35 With a fox-taile, when he has done And there is all  
*Tub* Nay, say not so *Hilts* hold thee , there are  
 Crownes—  
 My love bestowes on thee, for thy reward  
 If Gold will please thee, all my land shall drop  
 In bounty thus, to recompence thy merit  
 40 *Hil* Tut, keepe your land, and your gold too Sir I  
 Seeke neither-nother of 'hun Learne to get  
 More you will know to spend that zum you have  
 Early enough you are assur'd of me  
 I love you too too well, to live o' the spoyle  
 45 For your owne sake, were there no worse then I  
 All is not Gold that glisters Ile to *Pancridge*  
*Tub* See, how his love doth melt him into Teares !  
 An honest faithfull servant is a Jewell  
 Now th' adventurous Squire hath time, and leisure,  
 50 To aske his *Awdrey* how she do's, and heare  
 A gratefull answer from her Shee not speakes

11 iv 32 had] had had G 41 neither-nother] neither—nother F, F3  
 45 were there] were there were F would there were W 49 adven-  
 turous] adventrous F3

Hath the proud Tiran, Frost, usurp'd the seate  
 Of former beauty in my Loves faire cheek ,  
 Staining the roseat tincture of her blood,  
 With the dull die of blew-congealing cold ? 55  
 No, sure the weather dares not so presume  
 To hurt an object of her brightnesse Yet,  
 The more I view her, shee but lookes so, so  
 Ha ? gi' me leave to search this mysterie !  
 O now I have it Bride, I know your grieve , 60  
 The last nights cold, hath bred in you such horror  
 Of the assigned Bride-groomes constitution,  
 The *Kilborne* Clay-pit , that frost-bitten marle ,  
 That lumpe in courage , melting cake of Ice ,  
 That the conceit theieof hath almost kill'd thee 65  
 But I must doe thee good wench, and refresh thee  
*Awd* You are a merry man, Squire *Tub*, of *Totten* !  
 I have heard much o' your words, but not o' your deeds  
*Tub* Thou sayest true, sweet , I' ha' beene too slack in  
 deeds  
*Awd* Yet, I was never so straight lac'd to you, Squire 70  
*Tub* Why, did you ever love me, gentle *Awdrey* ?  
*Awd* Love you ? I cannot tell I must hate no body,  
 My Father sayes *Tub* Yes, *Clay*, and *Kilburne* , *Awdrey*,  
 You must hate them *Awd* It shall be for your sake then  
*Tub* And for my sake, shall yield you that gratuitie 75  
*Awd* Soft, and faire, Squire, there goe two word's to  
 a bargaine *He offers to kissee her*  
*Tub* What are those *Awdrey* ? *Awd* Nay, I cannot  
 tell *She puts him back*  
 My Mother said, zure, if you married me,  
 You'd make me a Lady the first weeke and put me  
 In, I know not what, the very day *Tub* What was it ? 80  
 Speake gentle *Awdrey*, thou shalt have it yet  
*Awd* A velvet dressing for my head, it is,  
 They say will make one brave I will not know  
*Besse Moale*, nor *Margery Turne up* I will looke

- 85 Another way upon 'hem, and be proud  
*Tub* I roth I could wish my wench a better wit ,  
 But what she wanteth there, her face supplies  
 There is a pointed lustre in her eye  
 Hath shot quite through me, and hath hit my heart  
 90 And thence it is, I first receiv'd the wound,  
 That rankles now, which only shee can cure  
 Faine would I worke my selfe, from this conceit ,  
 But, being flesh, I cannot I must love her,  
 The naked truth is and I will goe on,  
 95 Were it for nothing, but to crosse my Rivall's  
 Come *Awdrey* I am now resolv'd to ha' thee

## ACT II. SCENE V.

*Preamble Metaphore Tub Awdrey*

- Pre* Nay, doe it quickly, *Miles* , why shak'st thou man ?  
 Speake but his name Ile second thee my selfe  
*Met* What is his name ? *Pre* Squire *Tripoly* or *Tub*  
 Any thing— *Met* Squire *Tub*, I doe arrest you  
 5 I' the Queenes Majesties name, and all the Councels  
*Tub* Arrest me, Varlet ? *Pre* Keepe the peace I  
 chaige you  
*Tub* Are you there, Justice *Bramble* ? where's your  
 warrant ?  
*Pre* The warrant is directed here to me,  
 From the whole table , wherefore I would pray you  
 10 Be patient Squire, and make good the peace  
*Tub* Well, at your pleasure, Iustice I am wrong'd  
 Sirrah, what are you have arrested me ?  
*Pre* He is a Purs'yvant at Armes, Squire *Tub*  
*Met* I am a Purs'yvant, see, by my Coat else  
 15 *Tub* Well Purs'yvant, goe with me Ile give you baile  
*Pre* Sir he may take no baile It is a warrant,  
 In speciall from the Councell, and commands  
 Your personall appearance Sir, your weapon

I must require And then deliver you  
 A Prisoner to this officer Squire *Tub*, 20  
 I pray you to conceive of me no other,  
 Then as your friend, and neighbour Let my person  
 Be sever'd from my office in the fact,  
 And I am cleare Here Purs'yvant, receive him  
 Into your hands, And use him like a Gentleman 25  
*Tub* I thanke you Sir But whither must I goe now ?  
*Pre* Nay, that must not be told you, till you come  
 Unto the place assign'd by his instructions  
 Ile be the Maidens Convoy to her father,  
 For this time, Squire *Tub* I thanke you Mr *Bramble* 30  
 I doubt, or feare, you will make her the ballance  
 To weigh your Justice in Pray yee doe me right,  
 And lead not her, at least out of the way  
 Justice is blind, and having a blind Guide,  
 She may be apt to slip aside *Pre* Ile see to her 35  
*Tub* I see my wooing will not thrive Arrested !  
 As I had set my rest up, for a wife ?  
 And being so faire for it, as I was Well, fortune,  
 Thou art a blind Bawd, and a Beggar too,  
 To crosse me thus, and let my onely Rival 40  
 To get her from me That's the spight of spights  
 But most I muse at, is, that I, being none  
 O' th' Court, am sent for thither by the Councell !  
 My heart is not so light, as 't was i' the moining

ACT II. SCENE VI.

*Hilts Tub Metaphor*

*Hil* You meane to make a Hoiden, or a Hare  
 O' me, t' hunt Counter thus, and make these doubles  
 And you meane no such thing, as you send about ?  
 Where's your sweet-heart now, I marle ? *Tub* Oh *Hilts* !  
*Hil* I know you of old ! nere halt afore a Cripple 5

II v 20 officer ] officer, F Officer, F3 *Tub*, ] *Tub* F, F3 28 Unto]  
 Vnto F 38 was Well corr F was — Well F originally 41 me  
 corr F me ? F originally II vi 2 O' F3 O F make F3 makes F

Will you have a Cawdle ? where's your grieft, Sir ? speake  
*Met* Doe you heare friend ? Doe you serve this  
 Gentleman ?

*Hil* How then, Sir ? what if I doe ? peradventure yea  
 Peraventure nay, what's that to you Sir ? Say

10 *Met* Nay, pray you Sir, I meant no harme in truth  
 But this good Gentleman is arrested *Hil* How ?  
 Say me that againe *Tub* Nay *Basket*, never storme ,  
 I am arrested here, upon command  
 From the Queenes Councell , and I must obey !

15 *Met* You say Sir very true, you must obey  
 An honest Gentleman, in faith ! *Hil* He must ?

*Tub* But that which most tormenteth me, is this,  
 That Justice *Bramble* hath got hence my *Awdrey*

*Hil* How ? how ? stand by a little, sirrah, you  
 20 With the badge o' your brest Let's know Sir what you  
 are ?

*Met* I am Sir (pray you doe not looke so terribly)  
 A Purs'yvant *Hil* A Purs'yvant ? your name Sir ?

*Met* My name Sir— *Hil* What is't ? speake ? *Met*  
*Miles Metaphor* ,  
 And Justice *Preambles* Clarke *Tub* What sayes he ?  
*Hil* Pray you,

25 Let us alone You are a Purs'yvant ?

*Met* No faith, Sir, would that I might never stirre from  
 you,

I' is made a Purs'yvant against my will

*Hil* Ha ! and who made you one ? tell true, or my will  
 Shall make you nothing, instantly *Met* Put up  
 30 Your frightfull Blade , and your dead-doing looke,  
 And I shall tell you all *Hil* Speake then the truth,  
 And the whole truth, and nothing but the truth

*Met* My Master, Justice *Bramble*, hearing your Master,  
 The Squire *Tub*, was comming on this way,  
 35 With Mrs *Awdrey*, the high Constables Daughter ,

11 v1 6 Sir ? speake ] Sir, speake *F* originally Sir ? speake ? *corr*  
*F* 15 obey ! *corr F* obey *F* originally

Made me a Purs'yvant and gave me warrant  
 To arrest him, so that hee might get the Lady,  
 With whom he is gone to *Pancridge*, to the Vicar,  
 Not to her Fathers This was the device,  
 Which I beseech you, doe not tell my Master 40  
*Tub* O wonderfull ! well *Basket*, let him rise  
 And for my free escape, forge some excuse  
 Ile post to *Paddington*, t' acquaint old *Turfe*,  
 With the whole busines, and so stop the marriage  
*Hil* Well, blesse thee I doe wish thee grace, to keepe 45  
 Thy Masters secrets, better, or be hang'd  
*Met* I thanke you, for your gentle admonition  
 Pray you, let me call you God father hereafter  
 And as your God-sonne *Metaphore* I promise,  
 To keepe my Masters privities, seald up 50  
 I' the vallies o' my trust, lock'd close for ever,  
 Or let me be truss'd up at *Tiburne* shortly  
*Hil* Thine owne wish, save, or choake thee , Come away

ACT III. SCENE I.

*Turfe Clench Medlay To-Pan Scriben Clay*

*Tur* **P**Assion of me, was ever man thus cross'd ?  
 All things run *Arsie-Varsie* , upside downe  
 High Constable ! Now by our Lady o' *Walsingham*,  
 I had rather be mark'd out *Tom Scavenger*  
 And with a shovell make cleane the high wayes, 5  
 Then have this office of a Constable,  
 And a high Constable ! The higher charge  
 It brings more trouble, more vexation with it  
 Neighbours, good neighbours, 'vize me what to doe  
 How wee shall beare us in this *Huy and Cry* 10  
 We cannot find the Captaine , no such man  
 Lodg'd at the *Lion*, nor came thither hurt

The morning wee ha' spent in privie search ,  
 And by that meanes the Bride-ale is differr'd ,  
 15 The Bride, shee's left alone in *Puppie's* charge ,  
 The Bride groome goes under a paire of sureties ,  
 And held of all as a respected person  
 How should we bussle forward ? Gi' some counsell,  
 How to bestirre our stumps i' these crosse wayes  
 20 *Cle* Fath Gossip *Turfe*, you have, you say, Remission,  
 To comprehend all such, as are dispected  
 Now, would I make another privie search  
 Through this Towne, and then you have zearch'd two  
 towns

*Med* Masters, take heed, let's not vind too many  
 25 One's enough to stay the Hang-mans stomack  
 There is *Iohn Clay*, who is yvound already ,  
 A proper man A Tile-man by his trade  
 A man as one would zay, moulded in clay  
 As spruce as any neighbours child among you  
 30 And he (you zee) is taken on conspition,  
 And two, or thrce (they zay) what call you 'hem ?  
 Zuch as the Justices of *Coram nobis*  
 Grant— (I forget their names, you ha' many on 'hem,  
 Mr High Constable they come to you )  
 35 I ha' it at my tongues end—Cunni-borroughes,  
 To bring him straight avore the zessions house  
*Tur* O you meane warrens, neighbour, doe you not ?  
*Med* I, I, thick same ! you know 'un well enough  
*Tur* Too well, too well , wou'd I had never knowne 'hem  
 40 Wee good Vree holders cannot live in quiet,  
 But every houre new purcepts, *Huy's* and *Cry's*,  
 Put us to requisitions night and day  
 What shud a man zay, shud we leave the zearch ?  
 I am in danger, to reburse as much  
 45 As he was rob'd on , I, and pay his hurts  
 If I should vollow it, all the good cheare

That was provided for the wedding dinner ,  
 Is spoil'd, and lost Oh there are two vat pigs,  
 A zindging by the vier Now by Saint *Tony*,  
 Too good to eate, but on a wedding day , 50  
 And then, a Goose will bid you all, Come cut me  
*Zun Clay*, *zun Clay* (for I must call thee so)  
 Be of good comfort , take my Muckinder ,  
 And dry thine eyes If thou beest true, and honest ,  
 And if thou find'st thy conscience cleare vrom it 55  
 Pluck up a good heart, wee'll doe well enough  
 If not, confesse a truths name But in faith  
 I durst be sworne upon all holy bookes,  
*Iohn Clay* would nere commit a Robberie  
 On his owne head *Cla* No , Truth is my rightfull Judge 60  
 I have kept my hands, here hence, fro' evill speaking,  
 Lying, and slandering , and my tongue from stealing  
 He doe not live this day can say, *Iohn Clay*  
 I ha' zeene thee, but in the way of honesty  
*Pan* Faith neighbour *Medlay*, I durst be his burrough, 65  
 He would not looke a true man in the vace  
*Cla* I take the towne to concord, where I dwell,  
 All *Kilburne* be my witsesse , If I were not  
 Begot in bashfulnesse, brought up in shamefac'tnesse  
 Let 'un bring a dog, but to my vace, that can 70  
 Zay, I ha' beat 'hun, and without a vault ,  
 Or but a cat, will sweare upon a booke,  
 I have as much as zet a vier her tale ,  
 And Ile give him, or her a crowne for 'mends  
 But to give out, and zay, I have rob'd a Captaine ! 75  
 Receive me at the latter day, if I  
 Ere thought of any such matter , or could mind it—  
*Med* No *Iohn*, you are come of too good personage ,  
 I thinke my Gossip *Clench*, and Mr *Turfe*  
 Both thinke, you would ra'tempt no such voule matter 80  
*Tur* But how unhappily it comes to passe !



Just on the wedding day ! I cry me mercy  
 I had almost forgot the *Huy* and *Cry*  
 Good neighbour *Pan*, you are the Third-burrow,  
 85 And *D'ogenes Scriben*, you my learned Writer,  
 Make out a new purcept—Lord, for thy goodnesse,  
 I had forgot my Daughter, all this while ,  
 The idle knave hath brought no newes from her  
 Here comes the speaking *Puppy* , What's the newes ?  
 90 My heart ! my heart ! I feare all is not well,  
 Some thing's mishap'd, that he is come without her

## ACT III. SCENE II.

To them

*Puppy Da Turfe*

*Pup* Oh, where's my Master ? my Master ? my Master ?

*D Tur* Thy Master ? what would'st with thy Master, man ?

There's thy Mr *Tur* What's the matter *Puppy* ?

*Pup* Oh Master ! oh Dame ! oh Dame ! oh Master !

5 *D Tur* What sai'st thou to thy Master, or thy Dame ?

*Pup* Oh *Iohn Clay* ! *Iohn Clay* ! *Iohn Clay* ! *Tur* What of *Iohn Clay* ?

*Med* Luck grant he bring not newes he shall be hang'd

*Cle* The world forfend, I hope, it is not so well

*Cla* Oh Lord ! oh me ! what shall I doe ? poore *Iohn* !

10 *Pup* Oh *Iohn Clay* ! *Iohn Clay* ! *Iohn Clay* ! *Cla* Alas,  
 That ever I was borne ! I will not stay by't,

<Clay goes out > For all the Tiles in *Kilburne* *D Tur* What of *Clay* ?

Speake *Puppy*, what of him ? *Pup* He hath lost, he hath lost

*Tur* For luck sake speake, *Puppy*, what hath he lost ?

15 *Pup* Oh *Awdrey*, *Awdrey*, *Awdrey* ! *D Tur* What of my daughter *Awdrey* ?

*Pup* I tell you *Awdrey*—doe you understand me ?  
*Awdrey*, sweet Master ! *Awdrey*, my dear Dame—  
*Tur* Where is she ? what's become of her, I pray thee ?  
*Pup* Oh the serving-man ! the serving-man ! the  
serving-man !  
*Tur* What talk'st thou of the serving-man ? where's 20  
*Awdrey* ?  
*Pup* Gone with the serving man, gone with the serving-  
man  
*D Tur* Good *Puppy*, whither is she gone with him ?  
*Pup* I cannot tell, he bad me bring you word,  
The Captaine lay at the *Lion*, and before  
I came againe, *Awdrey* was gone with the serving-man , 25  
I tell you, *Awdrey's* run away with the serving-man  
*Tur* 'Od 'socks ! my woman, what shall we doe now ?  
*D Tur* Now, so you helpe not, man, I know not, I  
*Tur* This was your pompe of Maids I told you on't  
Sixe Maids to vollow you, and not leave one 30  
To wait upo' your Daughter I zaid, Pride  
Would be paid one day, her old vi'pence, wife  
*Med* What of *Iohn Clay*, *Ball Puppy* ? *Pup* He hath  
lost—  
*Med* His life for velonie ? *Pup* No, his wife by  
villanie  
*Tur* Now, villaines both ! oh that same *Huy* and *Cry* ! 35  
Oh neighbours ! oh that cursed serving man !  
O maids ! O wife ! But *Iohn Clay*, where's he ? *Clay's*  
How ! fled for veare, zay yee ? will he slip us now ? *first mist*  
Wee that are sureties, must require 'hun out  
How shall wee doe to find the serving man ? 40  
Cocks bodikins ! wee must not lose *Iohn Clay*  
*Awdrey*, my daughter *Awdrey* too ! let us zend  
To all the townes, and zeeke her , but alas,  
The *Huy* and *Cry*, that must be look'd unto

## ACT III. SCENE III.

To them

*Tub*

*Tub* What, in a passion *Turfe*? *Tur* I good Squire  
*Tub*

Were never honest Varmers thus perplext

*Tub Turfe*, I am privie to thy deepe unrest  
 The ground of which, springs from an idle plot,  
 5 Cast by a Sutor, to your daughter *Awdrey*—  
 And thus much, *Turfe*, let me advertise you ,  
 Your daughter *Awdrey*, met I on the way,  
 With Justice *Bramble* in her company  
 Who meanes to marry her at *Pancridge* Church  
 10 And there is Chanon *Hugh*, to meet them ready  
 Which to prevent, you must not trust delay ,  
 But winged speed must crosse their she intent  
 Then hie thee, *Turfe*, haste to forbid the Banes

*Tur* Hath Justice *Bramble* got my daughter *Awdrey*?  
 15 A little while, shall he enjoy her, zure  
 But O the *Huy* and *Cry*! that hinders me  
 I must pursue that, or neglect my journey  
 Ile ene leave all and with the patient Asse,  
 The over-laden Asse, throw off my burden,  
 20 And cast mine office , pluck in my large eares  
 Betimes, lest some dis-judge 'hem to be hornes  
 I'll leave to beat it on the broken hoofe,  
 And ease my pasternes Ile no more High Constables

*Tub* I cannot choose, but smile, to see thee troubled  
 25 With such a bald, halfe hatched circumstance!  
 The Captaine was not rob'd, as is reported ,  
 That trick the Justice craftily deviz'd,  
 To breake the mariage with the Tile-man *Clay*  
 The *Huy*, and *Cry*, was meerely counterfeit.  
 30 The rather may you judge it to be such,  
 Because the Bride-groome, was describ'd to be

One of the theeves, first i' the velonie  
Which, how farre 'tis from him, your selves may guesse  
'Twas Justice *Bramble's* vetch, to get the wench

*Tur* And is this true Squire *Tub* ? *Tub* Beleeve me 35  
*Turfe*,

As I am a Squire or lesse, a Gentleman

*Tur* I take my office back and my authority,  
Upon your worships words Neighbours, I am  
High Constable againe where's my zonne *Clay* ?  
He shall be zonne, yet, wife, your meat by leasure 40  
Draw back the spits *D Tur* That's done already man

*Tur* Ile breake this mariage off and afterward,  
She shall be given to her first betroth'd

Looke to the meate, wife looke well to the rost

*Tub* Ile follow him aloofe, to see the event 45

*Pup* Dame, Mistris, though I doe not turne the spit ,  
I hope yet the Pigs-head *D Tur* Come up, Jack-sauce  
It shall be serv'd in to you *Pup* No, no service,  
But a reward for service *D Tur* I still tooke you  
For an unmannerly *Puppy* will you come, 50  
And vetch more wood to the vier, Mr *Ball* ?

*Pup* I wood to the vier ? I shall pisse it out first  
You thinke to make me ene your oxe, or asse ,  
Or any thing Though I cannot right my selfe  
On you , Ile sure revenge me on your meat 55

### ACT III. SCENE IV.

*La Tub Pol-Marten Wispe*

<To them >

*Puppy*

*Pol* Madam, to *Kentish Towne*, wee are got at length ,  
But, by the way wee cannot meet the Squire  
Nor by inquiry can we heare of him  
Here is *Turfe's* house, the father of the Maid

III III 38 Upon] Vpon F III IV Scene II—The Same [1 e  
Kentish Town] before Turfe's House G La Tub Puppy one line  
in F

- 5 *Lad Pol-Marten*, see, the streets are strew'd with herbes,  
 And here hath beene a wedding, *Wispe*, it seemes !  
 Pray heaven, this Bridall be not for my sonne !  
 Good *Marten*, knock knock quickly Aske for *Turfe*  
 My thoughts misgive me, I am in such a doubt—  
 10 *Pol* Who keepes the house here ? *Pup* Why the  
 doore, and wals  
 Doe keepe the huse *Pol* I aske then, who's within ?  
*Pup* Not you that are without *Pol* Looke forth, and  
 speake  
 Into the street, here Come before my Lady  
*Pup* Before my Lady ? Lord have mercy upon me  
 15 If I doe come before her, shee will see  
 The hand-som'st man in all the Towne, pardee !  
 Now stand I vore her, what zaith velvet she ?  
*Lad* Sirrah, whose man are you ? *Pup* Madam, my  
 Masters  
*Lad* And who's thy Master ? *Pup* What you tread  
 on, Madam  
 20 *Lad* I tread on an old Turfe *Pup* That *Turfe's* my  
 Master  
*Lad* A merry fellow ! what's thy name ? *Pup* Ball  
*Puppy*  
 They call me at home abroad, *Hanniball Puppy*  
*Lad* Come hither, I must kisse thee, Valentine *Puppy*  
*Wispe* ! ha' you got you a Valentine ? *Wis* None,  
 Madam ,  
 25 He's the first stranger that I saw *Lad* To me  
 Hee is so, and such Let's share him equally  
*Pup* Helpe, helpe good Dame A reskue, and in time  
 In stead of Bils, with Colstaves come , in stead of Speares,  
 with Spits ,  
 Your slices serve for slicing swords, to save me, and my wits  
 30 A Lady, and her woman here, their Huisher eke by side,  
 (But he stands mute) have plotted how your *Puppy* to  
 divide

ACT III. SCENE V.

To them

*D Turfe Mards*

*D Turfe* How now ? what noise is this with you, *Ball Puppy* ?

*Pup* Oh Dame ! And fellowes 'o' the Kitchin ! Arme, Arme, for my safety , if you love your *Ball*  
Here is a strange thing, call'd a Lady, a Mad-dame  
And a device of hers, yclept her woman , 5  
Have plotted on me, in the Kings high-way,  
To steale me from my selfe, and cut me in halfe,  
To make one *Valentine* to serve 'hem both ,  
This for my right-side, that my left hand love

*D Tur* So sawcy, *Puppy* ? to use no more reverence 10  
Unto my Lady, and her velvet Gowne ?

*Lad Turfe's* wife, rebuke him not Your man doth  
please me

With his concert Hold there are ten old nobles,  
To make thee merrier yet, halfe-*Valentine*

*Pup* I thanke you right-side could my left as much, 15  
'Twould make me a man of marke young *Hanniball* !

*Lad* *Dido* shall make that good , or I will for her  
Here *Dido Wispe*, there's for your *Hanniball*  
He is your Countrey-man, as well as *Valentine*

*Wis* Here Mr *Hanniball* my Ladies bounty 20  
For her poore woman, *Wispe Pup* Brave *Carthage*  
Queene !

And such was *Dido* I will ever be  
Champion to her, who *Iuno* is to thee

*D Tur* Your Ladiship is very welcome here  
Please you, good Madam, to goe nere the house 25

*Lad Turfe's* wife, I come thus farre to seeke thy husband,  
Having some busines to impart unto him  
Is he at home ? *D Tur* O no, and't shall please you

He is posted hence to *Pancrudge* with a witnesse

- 30 Young Justice *Bramble* has kept leuell coyle  
Here in our Quarters, stole away our Daughter,  
And Mr *Turfe's* run after, as he can,  
To stop the marriage, if it will be stop'd

*Pol* Madam, these tydings are not much amisse !

- 35 For if the Justice have the Maid in keepe,  
You need not feare the mariage of your sonne

*Lad* That somewhat easeth my suspitious brest  
Tell me, *Turfe's* wife, when was my sonne with *Awdrey* ?  
How long is't, since you saw him at your house ?

- 40 *Pup* Dame, let me take this rump out of your mouth

*D Tur* What meane you by that Sir ? *Pup* Rumpe,  
and taile's all one

But I would use a reverence for my Lady

I would not zay surreverence, the tale

Out o' your mouth, but rather take the rumpe

- 45 *D Tur* A well bred youth ! and vull of favour you are

*Pup* What might they zay, when I were gone, if I

Not weigh'd my wordz ? This *Puppy* is a voole !

Great *Hannball's* an Asse , he had no breeding

No Lady gay, you shall not zay,

- 50 That your *Val Puppy*, was so unlucky,

In speech to faile, as t' name a taile,

Be as be may be, 'vore a faire Lady

*Lad* Leave jesting, tell us, when you saw our sonne

*Pup* Marry, it is two houres agoe *Lad* Sin' you saw  
him ?

- 55 *Pup* You might have seene him too, if you had look'd up

For it shind, as bright as day *Lad* <I> meane my sonne

*Pup* Your sunne, and our sunne are they not all one ?

*Lad* Foole, thou mistak'st , I ask'd thee, for my sonne

*Pup* I had thought there had beene no more sunnes, then  
one

- 60 I know not what you Ladies have, or may have

*Pol* Did'st thou nere heare, my Lady had a sonne ?

*Pup* She may have twenty, but for a sonne, unlesse  
 She meane precisely, Squire *Tub*, her zonne,  
 He was here now, and brought my Mr word  
 That Justice *Bramble* had got Mrs *Awdrey* 65  
 But whither he be gone, here's none can tell

*Lad Marten*, I wonder at this strange discourse  
 The foole it seemes tels true, my sonne the Squire  
 Was doubtlesse here this moining For the match,  
 Ile smother what I thinke, and staying here, 70  
 Attend the sequell of this strange beginning  
*Turfe's* wife, my people, and I will trouble thee  
 Untill we heare some tidings of thy husband  
 The rather, for my partie *Valentine*

ACT III. SCENE VI.

*Turfe Awdrey Clench Medlay*

*Pan Scriben*

*Tur* Well, I have carried it, and will triumph  
 Over this Justice, as becomes a Constable,  
 And a high Constable next our Saint *George*,  
 Who rescued the Kings Daughter, I will ride,  
 Above Prince *Arthur Cle* Or our *Shore-ditch* Duke 5

*Med* Or *Pancridge Eaile Pan* Or *Bevis*, or Sir *Guy*,  
 Who were high Constables both *Cle* One of *South-*  
*hampton—*

*Med* The tother of *Warwick-Castle Tur* You shall  
 worke it  
 Into a storie for me, neighbour *Medlay*,  
 Over my Chimney *Scri* I can give you Sir, 10  
 A *Roman* storie of a petty-Constable,  
 That had a Daughter, that was call'd *Virginia*,  
 Like Mrs *Awdrey*, and as young as she,  
 And how her Father bare him in the busines,

III v 62 sonne corr F soune F originally 71 beginning F3  
 beginning, F 73 Untill Vntill F III vi Scene III —Pancras G  
 (Heading) Medlay F3 Med-lay F 6 Pan F3 Pan F Guy,  
 F3 Guy F



- 15 'Gainst Justice *Appius*, a *Decemvir* in Rome,  
 And Justice of Assise *Tur* That, that good *D'ogenes* !  
 A learned man is a *Chronikell* ! *Scr* I can tell you  
 A thousand, of great *Pompei*', *Cæsar*, *Trajan*,  
 All the high Constables there *Tur* That was their place .  
 20 They were no more *Scr Dictator*, and high Constable  
 Were both the same . *Med* High Constable was more,  
 tho' ! . . .

- He laid *Dick Tator* by the heeles *Pan Dick Toter* !  
 H' was one o' the Waights o' the Citie I ha' read o' hun  
 He was a fellow would be drunke, debauch'd—  
 25 And he did zet un i' the stocks indeed  
 His name <was> *Vadian*, and a cunning Toter  
*Awd* Was ever silly Maid thus posted off ?  
 That should have had three husbands in one day ,  
 Yet (by bad fortune) am pössest of none ?  
 30 I went to Church to have beene wed to *Clay* ,  
 Then Squire *Tub* he seiz'd me on the way,  
 And thought to ha' had me but he mist his aime ,  
 And Justice *Bramble* (nearest of the three)  
 Was well nigh married to me , when by chance,  
 35 In rush'd my Father, and broke off that dance  
*Tur* I, Girle, there's nere a Justice on 'hem all,  
 Shall teach the Constable to guard his owne  
 Let's back to *Kentish-Towne*, and there make meriy ,  
 These newes will be glad tidings to my wife  
 40 Thou shalt have *Clay*, my wench That word shall stand  
 Hee's found by this time, suie, or else hee's drown'd  
 The wedding dinner will be spoil'd make haste  
*Awd* Husbands, they say, grow thick , but thin are  
 sowne

I care not who it be, so I have on :

- 45 *Tur* I ? zay you zo ? Perhaps you shall ha' none, for  
 that  
*Awd* Now out <up>on me ! what shall I doe then ?  
*Med* Sleepe Mistris *Awdrey*, dreame on proper men  
 III v1 26 was G 43 sowne F3 sowne, F 46 upon G

ACT III. SCENE VII.

*Hugh Preamble*

*Metaphore*

<To them>

*Hugh* O bone Deus<sup>1</sup> have you seene the like ?  
Here was, *Hodge* hold thine eare, faire, whilst I strike  
Body o' me, how came this geare about ?

*Pre* I know not, Chanon, but it fals out crosse  
Nor can I make conjecture by the circumstance 5  
Of these events , it was impossible,  
Being so close, and politickly carried,  
To come so quickly to the eares of *Tuſe*  
O Priest, had but thy slow delivery  
Beene nimble, and thy lazie *Latine* tonguc 10  
But run the formes ore, with that swift dispatch,  
As had beene requisite, all had beene well<sup>1</sup>

*Hug* What should have beene, that never lov'd the  
Friar ,  
But thus you see th'old *Adage* verified,  
*Multa cadunt inter*—you can ghesse the rest -5  
Many things fall betweene the cup, and lip  
And though they touch, you are not sure to drinke  
You lack'd good fortune, wee had done our parts  
Give a man fortune, throw him i' the Sea  
The properer man, the worse luck Stay a time , 20  
*Tempus edax*—In time the stately Oxe, &c  
Good counsels lightly never come too late

*Pre* You Sir will run your counsels out of breath

*Hug* Spurre a free horse, hee'll run himsele to death  
*Sancti Evangelistæ*<sup>1</sup> Here comes *Miles*<sup>1</sup> 25

*Pre* What newes man, with our new made Purs'yvant ?

*Met* A Pursuyvant<sup>2</sup> would I were, or more pursie,  
And had more store of money , or lesse pursie,  
And had more store of breath you call me Pursyvant<sup>1</sup>  
But, I could never vant of any purse 30

III vii Scene iv—Another part of the same [1 e Pancras] G  
*Hugh Metaphore* one line in F 10 to tongue] tongue, F, F3

I had, sin' yo' were my God-fathers, and God-mothers,  
And ga' me that nick-name *Pre* What now's the  
matter ?

*Met* Nay, 'tis no matter I ha' beene simply beaten

*Hugh* What is become o' the Squire, and thy Prisoner ?

35 *Met* The lines of blood, run streaming from my head,  
Can speake what rule the Squire hath kept with me

*Pre* I pray thee *Miles* relate the manner, how ?

*Met* Be't knowne unto you, by these presents, then,  
That I *Miles Metaphore*, your worships Clarke

40 Have ene beene beaten, to an Allegory,  
By multitude of hands Had they beene but  
Some five or sixe, I' had whip'd 'hem all, like tops  
In *Lent*, and hurl'd 'hem into *Hoblers-hole* ,  
Or the next ditch I had crack'd all their costards,

45 As nimbly as a Squirrell will crack nuts  
And flourish'd like to *Hercules*, the Porter,  
Among the Pages But, when they came on  
Like Bees about a Hive, Crowes about carrion,  
Flies about sweet meats , nay, like water-men

50 About a Fare then was poore *Metaphore*  
Glad to give up the honour of the day,  
To quit his charge to them, and run away  
To save his life, onely to tell this newes

*Hug* How indirectly all things have falne out !

55 I cannot choose but wonder what they were  
Reskued your rivall from the keepe of *Miles*  
But most of all I cannot well digest,  
The manner how our purpose came to *Turfe*

*Pre Miles*, I will see that all thy hurts be drest

60 As for the Squires escape, it matters not  
Wee have by this meanes disappointed him ,  
And that was all the maine I aimed at  
But Chanon *Hugh*, now muster up thy wits,  
And call thy thoughts into the Consistory

Search all the secret corners of thy cap, 65  
 To find another quaint devised drift,  
 To disappoint her marriage with this *Clay*,  
 Doe that, and Ile reward thee jovially  
*Hug* Well said *Magister* Justice If I fit you not  
 With such a new, and well-laid stratagem, 70  
 As never yet your eares did heare a finer,  
 Call me, with Lilly, *Bos*, *Fur*, *Sus*, atq, *Sacerdos*  
*Pre* I heare, there's comfort in thy words yet, Chanon  
 Ile trust thy regulars, and say no more  
*Met* Ile follow too And if the dapper Priest 75  
 Be but as cunning, point in his devise,  
 As I was in my lie my Master *Preamble*  
 Will stalke, as led by the nose with these new promises,  
 And fatted with supposes of fine hopes

ACT III. SCENE VIII.

*Turfe* *D Turfe* *L Tub* *Pol-mart*<en> *Awd*<rey>  
*Pup*<py>

*Tur* Well Madam, I may thanke the Squire your sonne  
 For, but for him, I had beene over-reach'd  
*D Tur* Now heavens blessing light upon his heart  
 Wee are beholden to him, indeed, Madam  
*Lad* But can you not resolve me where he is ? 5  
 Nor about what his purposes were bent ?  
*Tur* Madam, they no whit were concerning me  
 And therefore was I lesse inquisitive  
*Lad* Faire maid, in faith, speake truth, and not dis-  
 semble  
 Do's hee not often come, and visit you ? 10  
*Awd* His worship now, and then, please you, takes paines  
 To see my Father, and Mother But for me,  
 I know my selfe too meane for his high thoughts  
 To stoop at, more then asking a light question,

15 To make him merry, or to passe his time

*Lad* A sober Maid ! call for my woman *Marten*

*Pol* The maids, and her halfe-*Valentine* have pli'd her  
With court'sie of the Bride-Cake, and the Bowle,  
As she is laid awhile *Lad* O let her rest !

20 We will crosse ore to *Can[ter]bury*, in the interim ,  
And so make home Farewell good *Turfe*, and thy wife  
I wish your daughter joy • *Tur* Thanks to your Ladship,  
Where is *Iohn Clay* now ? have you seene him yet ?

*D Tur* No, he has hid himselfe out of the way,

25 For feare o' the *Huy* and *Cry* *Tur* What, walkes that  
shadow

Avore 'un still ? *Puppy* goe seeke 'un out,  
Search all the corners that he haunts unto,  
And call 'un forth Wee'll once more to the Church,  
And try our vortunes Luck, sonne *Valentine*

30 Where are the wise-men all of *Finzbury* ?

*Pup* Where wise-men should be , at the Ale, and  
Bride-cake

I would this couple had their destinie,  
Or to be hang'd, or married out o' the way  
Man cannot get the mount'nance of an Egge-shell,  
To stay his stomack Vaith, vor mine owne part,  
I have zup'd up so much broth, as would have cover'd  
A legge o' Beefe, ore head and eares, i' the porredge pot  
And yet I cannot sussifie wild nature

Would they were once dispatch'd, we might to dinner

40 I am with child of a huge stomack, and long ,  
Till by some honest Midwife-peice of Beefe,  
I be deliver'd of it I must goe now,  
And hunt out for this *Kilburne* Calfe, *Iohn Clay*  
Whom where to find, I know not, nor which way

*Enter the  
neigh-  
bours to  
Turfe*

ACT III. SCENE IX.

To them

Chanon *Hugh*, like Captaine *Thumbs*

*Hug* (Thus as a begger in a Kings disguise,  
Or an old Crosse well sided with a May-pole,  
Comes Chanon *Hugh*, accoutred as you see  
Disguis'd *Soldado* like marke his devise  
The Chanon, is that Captaine *Thum's*, was rob'd 5  
These bloody scars upon my face are wounds,  
This scarfe upon mine arme shewes my late hurts  
And thus am I to gull the Constable  
Now have among you, for a man at armes )  
Friends by your leave, which of you is one *Turfe* ? 10

*Tur* Sir, I am *Turfe*, if you would speake with me

*Hug* With thee *Turfe*, if thou beest High Constable

*Tur* I am both *Turfe*, Sir, and High Constable

*Hug* Then *Turfe*, or *Scurfe*, high, or low Constable  
Know, I was once a Captaine at Saint *Quintins*, 15  
And passing crosse the wayes over the countrey,  
This morning betwixt this and *Hamsted*-Heath,  
Was by a crue of Clownes rob'd, bob'd, and hurt  
No sooner had I got my wounds bound up,  
But with much paine, I went to the next Justice, 20  
One Mr *Bramble* here, at *Maribone*  
And here a warrant is, which he hath directed  
For you one *Turfe*, if your name be *Tobie Turfe*,  
Who have let fall (they say) the *Huy*, and *Cry*  
And you shall answer it afore the Justice 25

*Tur* Heaven, and Hell, Dogges, Divels, what is this ?  
Neighbours, was ever Constable thus cross'd ?  
What shall we doe ? *Med* Faith, all goe hang our selves  
I know no other way to scape the Law

*Pup* Newes, newes, O newes— *Tur* What, hast thou 30  
found out *Clay* ?

*Pup* No Sir, the newes is that I cannot find him

*Hug* Why doe you dally, you dam'd russet coat,  
You Peasant, nay you Clowne, you Constable ,  
See that you bring forth the suspected partie,

35 Or by mine honour (which I won in field)

Ile make you pay for it, afore the Justice

*Tur* Fie, fie , O wife, I'am now in a fine pickle

He that was most suspected is not found ,

And which now makes me thinke, he did the deed,

40 He thus absents him, and dares not be seene

Captaine, my innocence will plead for me

Wife, I must goe, needs, whom the Divell drives

Pray for me wife, and daughter , pray for me

*Hug* Ile lead the way (Thus is the match put off,

45 And if my plot succeed, as I have laid it,

My Captaine-ship shall cost him many a crowne )

*They goe  
out*

*D Tur* So, wee have brought our egges to a faire Market

Out on that villaine *Clay* would he doe a robbery ?

Ile nere trust smooth'fac'd Tile-man for his sake

*They goe  
out*

*Awd* Mother, the still Sow eates up all the draffe

*Pup* Thus is my Master, *Toby Turfe*, the patterne

Of all the painefull a'ventures, now in print

I never could hope better of this match

This Bride-ale For the night before to day,

55 (Which is within mans memory, I take it)

At the report of it, an Oxe did speake ,

Who dy'd soone after . A Cow lost her Calfe

The Belwether was flead for't A fat Hog

Was sing'd, and wash'd, and shaven all over , to

60 Looke ugly 'gainst this day The Ducks they quak'd ,

The Hens too cackled at the noise whereof,

A Drake was seene to dance a headlesse round

The Goose was cut i' the head, to heare it too

Brave *Chant-it-cleare*, his noble heart was done ,

65 His combe was cut And two or three o' his wives,

Or fairest Concubines, had their necks broke,

Ere they would zee this day To marke the verven  
 Heart of a beast, the very Pig, the Pig,  
 This very mornin, as hee was a roasting.  
 Cry'd out his eyes, and made a show as hee would 70  
 Ha' bit in two the spit, as he would say ,  
 There shall no rost-meat be this dismall day  
 And zure, I thinke, if I had not got his tongue  
 Betweene my teeth, and eate it, he had spoke it  
 Well, I will in, and cry too , never leave 75  
 Crying, untill our maids may drive a Buck  
 With my salt teares at the next washing day

ACT IV. SCENE I.

*Preamble Hugh Turfe Metaphor*

*Pre* **K**Eepe out those fellowes , Ile ha' none come in,  
 But the High Constable, the man of peace,  
 And the Queenes Captaine, the brave man of warre  
 Now neighbour *Turfe*, the cause why you are call'd,  
 Before me by my warrant, but unspecified, 5  
 Is this , and pray you marke it thoroughly !  
 Here is a Gentleman, and as it seemes,  
 Both of good birth, faire speech, and peaceable,  
 Who was this morning rob'd here in the wood  
 You for your part a man of good report, 10  
 Of credit, landed, and of faire demeanes,  
 And by authority, high Constable ,  
 Are notwithstanding touch'd in this complaint,  
 Of being carelesse in the *Huy* and *Cry*  
 I cannot choose but grieve a Soldiers losse 15  
 And I am sory too for your neglect,  
 Being my neighbour , this is all I object  
*Hug* This is not all , I can alledge far more,  
 And almost urge him for an accessorie  
 Good Mr Justice gi' me leave to speake, 20

III ix 69 roasting,] roasting, F3 roasting F 73 1f] If F IV 1  
 Maribone A Room in Justice Preamble's House G



For I am Plaintife Let not neighbour-hood  
Make him secure, or stand on priviledge

*Pre* Sir, I dare use no partiality

Object then what you please, so it be truth

25 *Hug* This more and which is more, then he can answer,  
Beside his letting fall the *Huy*, and *Cry*,  
He doth protect the man, charg'd with the felonie,  
And keeps him hid I heare, within his house,  
Because he is affied unto his Daughter

30 *Tur* I doe defie 'hun, so shall shee doe too  
I pray your worships favour, le' me have hearing  
I doe convesse, 'twas told me such a velonie,  
And't not disgriev'd me a little when 'twas told me,  
Vor I was going to Church, to marry *Awdrey*  
35 And who should marry her, but this very *Clay*,  
Who was charg'd to be the chiefe theife o' hun ali  
Now I (the halter stick me, if I tell  
Your worships any leazins) did forc-thinke 'un  
The truest man, till he waz run away

40 I thought, I had had 'un as zure as in a zaw-pit,  
Or i' mine Oven Nay, i' the Towne-pound  
I was zo sure o' hun I'ld ha' gi'n my life for 'un,  
Till he did start But now, I zee 'un guilty,  
Az var as I can looke at 'un Would you ha' more ?

45 *Hug* Yes, I will have Sir what the Law will give me  
You gave your word to see him safe, forth comming ,  
I challenge that But, that is forfeited ,  
Beside, your carelesnesse in the pursuit,  
Argues your slacknesse, and neglect of dutie,  
50 Which ought be punish'd with severity

*Pre* He speakes but reason *Turfe* Bring forth the man,  
And you are quit But otherwise, your word  
Binds you to make amends for all his losse,  
And thinke your selfe befriended, if he take it  
55 Without a farder suit, or going to law

Come to a composition with him, *Turfe*

The Law is costly, and will draw on charge

*Tur* Yes, I doe know, I vurst mun vee a Returney,

And then make legges to my great man o' Law,

To be o' my counsell, and take trouble-vees, 60

And yet zay nothing vor me, but devise

All district meanes, to ransackle me o' my money

A Pest'lence prick the throats o' hun I doe know hun

As well az I waz i' their bellies, and brought up there

What would you ha' me doe ? what would you aske of me ? 65

*Hug* I aske the restitution of my money ,

And will not bate one penny o' the summe

Foure score, and five pound I aske, besides,

Amendment foi my hurts , my paine, and suffering

Are losse enough for me, Sir, to sit downe with , 70

Ile put it to your worship , what you award me,

Ile take , and gi' him a generall release

*Pre* And what say you now, neighbour *Turfe* ? *Tur*

I put it

Ene to your worships bitterment, hab, nab

I shall have a chance o'the dice for't, I hope, let 'hem ene 75  
run And—

*Pre* Faith then Ile pray you, 'cause he is my neighbour,  
To take a hundred pound, and give him day

*Hug* Saint *Valentines* day, I will, this very day,  
Before Sunne set my bond is forfeit else

*Tur* Where will you ha'it paid ? *Hug* Faith, I am a 80  
stranger

Here i' the countrey Know you Chanon *Hugh*,

The Vicar of *Pancrace* ? *Tur* Yes, wee—who not him ?

*Hug* Ile make him my Attorney to receive it,  
And give you a discharge *Tur* Whom shall I send for't ?

*Pre* Why, if you please, send *Metaphore* my Clarke 85  
And *Turfe*, I much commend thy willingnesse ,  
It's argument of thy integrity

- Tur* But, my integrity shall be my zelfe still  
 Good Mr *Metaphore*, give my wife this key ,  
 90 And doe but whisper it into her hand  
 (She knowes it well inow) bid her, by that  
 Deliver you the two zeal'd bags o' silver,  
 That lie i' the corner o' the cup-bord, stands  
 At my bed-side, they're viftie pound a peece ,  
 95 And bring 'hem to your Master     *Met* If I prove not  
 As just a Carrier as my friend *Tom Long* was,  
 Then call me his curtall, change my name of *Miles*,  
 To *Guile's*, *Wile's*, *Pile's*, *Bile's*, or the foulest name  
 You can devise, to crambe with, for ale  
 100 *Hug* Come hither *Miles*, bring by that token, too,  
 Faire *Awdrey* , say her father sent for her  
 Say *Clay* is found, and waits at *Pancrace* Church,  
 Where I attend to marry them in haste  
 For (by this meanes) *Miles* I may say't to thee,  
 105 Thy Master must to *Awdrey* married be  
 But not a word but mum     goe get thee gone ,  
 Be warie of thy charge, and keepe it close  
       *Met* O supci-dainty Chanon ! Vicar in cóney,  
 Make no delay, *Miles*, but away  
 110 And bring the wench, and money  
       *Hug* Now Sir, I see you meant but honestly ,  
 And, but that busines calls me hence away,  
 I would not leave you, till the sunne were lower  
 But Mr Justice, one word, Sir, with you  
 115 By the same token, is your Mistris sent for  
 By *Metaphore* your Clarke, as from her Father  
 Who when she comes, Ile marry her to you,  
 Vnwithting to this *Turfe*, who shall attend  
 Me at the parsonage     This was my plot  
 120 Which I must now make good , turne Chanon, againe,  
 In my square cap     I humbly take my leave  
       *Pre* Adieu, good Captaine     Trust me, neighbour *Turfe*,  
 He seemes to be a sober Gentleman

But this distresse hath somewhat stir'd his patience  
And men, you know, in such extremities, 125  
Apt not themselves to points of courtesie ,  
I' am glad you ha' made this end *Tur* You stood my  
friend

I thank your Justice-worship, pray you be  
 Prezent anone, at tendring o' the money,  
 And zee me have a discharge    *Vo*r I ha' no craft    130  
 I' your Law quiblers    *Pre* Ile secure you, neighbour

The *Scene* interloping.

*Medlay    Clench    Pan    Scriben*

Med Indeed, there is a woundy luck in names, Sirs,  
And a maine mysterie, an' a man knew where  
To vind it My God sires name, Ile tell you,  
Was *In-and-In Shuttle*, and a Weaver he was,  
And it did fit his craft for so his Shuttle  
Went in, and in, still this way, and then that way  
And he nam'd me, *In-and-In Medlay* which serves  
A Joyners craft, bycause that wee doe lay  
Things in and in, in our worke But, I am truly  
*Architectonicus professor*, rather  
That is (as one would zay) an Architect

Cle As I am a Varrier, and a Visicarie  
Horse-smith of *Hamsted*, and the whole Towne Leach—

*Med* Yes, you ha' done woundy cures, Gossip *Clench*

*Cle* An' I can zee the stale once, through a Urine-hole, 15  
 Ile give a shrew'd ghesse, be it man, or beast  
 I cur'd an Ale-wife once, that had the staggers  
 Worse then five horses, without rowelling  
 My God-phere was a *Rabian*, or a *Iew*,  
 (You can tell *D'oge* !) They call'd un Docto<sup>r</sup> *Rasi* 20

Scr One *Rasis* was a great *Arabick* Doctor

Cle Hee was King *Harry's* Doctor, and my God-phere

*Pan* Mine was a merry *Greeke*, *To-Pan*, of *Twyford*

The Scene interloping] Scene II —The Country near Maribone G  
15 Urine] Urine F

A joviall Tinker, and a stopper of holes ,  
 25 Who left me mettall-man of *Belsise*, his heire  
*Med* But what was yours *D'oge* ? *Scr* Vaith, I cannot  
 tell

If mine were kyrsind, or no But, zure hee had  
 A kyrsin name, that he left me, *Diogenes*  
 A mighty learned man, but pest'lence poore  
 30 Vor, h' had no hause, save an old *Tub*, to dwell in,  
 (I vind that in records) and still he turn'd it  
 I' the winds teeth, as't blew on his back-side,  
 And there they would lie rowting one at other,  
 A weeke, sometimes *Med* Thence came *A Tale of a Tub* ,  
 35 And the virst *Tale of a Tub*, old *D'ogenes Tub*  
*Scr* That was avore Sir *Peter Tub*, or his Lady  
*Pan* I, or the Squire their sonne, *Tripoh Tub*  
*Cle* The Squire is a fine Gentleman ! *Med* He is more  
 A Gentleman and a halfe , almost a Knight ,  
 40 Within zixe inches That's his true measure  
*Cle* Zure, you can gage 'hun *Med* To a streake, or  
 lesse

I know his d'ameters, and circumference  
 A Knight is sixe diameters , and a Squire  
 Is vive, and zomewhat more I know't by compasse,  
 45 And skale of man I have upo' my rule here,  
 The just perportions of a Knight, a Squire ,  
 With a tame Justice, or an Officer, rampant,  
 Upo' the bench, from the high Constable  
 Downe to the Head-borough, or Tithing-man ,  
 50 Or meanest Minister o' the peace, God save 'un  
*Pan* Why, you can tell us by the Squire, Neighbour,  
 Whence he is call'd a Constable, and whaffore  
*Med* No, that's a booke-case *Scriben* can doe that  
 That's writing and reading, and records *Scr* Two words,  
 55 *Cyning* and *Staple*, make a Constable  
 As wee'd say, A hold, or stay for the King  
*Cle* All Constables are truly *Iohn's* for the King,

What ere their names are , be they *Tony*, or *Roger*  
*Med* And all are sworne, as vingers o' one hand,  
 To hold together 'gainst the breach o' the peace , 60  
 The High Constable is the Thumbe, as one would zay,  
 The hold-fast o' the rest *Pan* Pray luck he speed  
 Well i' the busines, betweene Captaine *Thums*,  
 And him *Med* Ile warrant 'un for a groat  
 I have his measures here in Rithmetique, 65  
 How he should beare un selfe in all the lincs  
 Of's place, and office Let's zeeke 'un out

ACT IIII. SCENE II.

*Tub Hults*

<To them >

*Metaphor*

*Tub Hults*, how do'st thou like o' this our good dayes  
 worke ?  
*Hil* As good ene nere a whit, as nere the better  
*Tub* Shall we to *Pancridge*, or to *Kentish-Towne*, *Hults* ?  
*Hil* Let *Kentish-Towne*, or *Pancridge* come to us,  
 If either will I will goe home againe 5  
*Tub* Faith *Basket*, our successe hath beene but bad,  
 And nothing prospers, that wee undertake ,  
 For we can neither meet with *Clay*, nor *Awdrey*,  
 The Chanon *Hugh*, noi *Turfe* the Constable  
 We are like men that wander in strange woods, 10  
 And loose our selves in search of them wee seeke  
*Hil* This was because wee rose on the wrong side  
 But as I am now here, just in the mid-way,  
 Ile zet my sword on the pommell, and that line  
 The point valles too, wee'll take whether it be 15  
 To *Kentish-Towne*, the Church, or home againe  
*Tub* Stay, stay thy hand here's Justice *Brambles* Enter  
 Clarke, Metaphor

- The unlucky Hare hath crost us all this day  
 Ile stand aside whilst thou pump'st out of him  
 • 20 His busines, *Hilts*, and how hee's now employ'd  
*Hil* Let mee alone, Ile use him in his kind  
*Met* Oh for a Pad-horse, Pack horse, or a Post-horse,  
 To beare me on his neck, his back, or his croupe !  
 I am as weary with running, as a Mil-horse  
 25 That hath led the Mill once, twice, thrice about,  
 After the breath hath beene out of his body  
 I could get up upon a pannier, a pannell,  
 Or, to say truth, a very Pack-sadle,  
 Till all my honey were turn'd into gall,  
 30 And I could sit in the seat no longer  
 Oh <for> the legs of a lackey now, or a foot-man,  
 Who is the Surbater of a Clarke curiant,  
 And the confounder of his treslesse dormant  
 But who have we here, just in the nick ?  
 35 *Hil* I am neither nick, nor in the nick therefore  
 You lie Sir *Metaphor* *Met* Lye ? how ? *Hil* Lye so Sir  
*He strikes up his heels* *Met* I lye not yet i' my throat *Hil* Thou ly'st o' the  
 ground  
 Do'st thou know me ? *Met* Yes, I did know you too late  
*Hil* What is my name then ? *Met* Basket *Hil* Basket ?  
 what ?  
 40 *Met* Basket, the Great— *Hil* The Great ? what ? *Met*  
 Lubber—  
 I should say Lover, of the Squire his Master  
*Hil* Great is my patience, to forbear thee thus,  
 Thou Scrape-hill Skoundrell, and thou skum of man,  
 Uncivill, orange-tawny-coated Clarke  
 45 Thou cam'st but halfe a thing into the world,  
 And wast made up of patches, parings, shreds  
 Thou, that when last thou wert put out of service,  
 Travaild'st to *Hamsted* Heath, on a *Ash-we'nsday*,  
 Where thou didst stand sixe weekes the *Iack* of *Lent*,  
 iv ii 20 employ'd] employed *F* 29 Gall, *F*<sub>3</sub> gall, *F* 30 longer  
*F*<sub>3</sub> longer, *F* 31 for *G* 43 scrape-hill *G* Scrape-hill, *F*, *F*<sub>3</sub>  
 44 Uncivill] Vncivill *F* 49 weekes corr *F* weekes, *F* originally

For boyes to hoorle, three throwes a penny, at thee, 50  
 To make thee a purse Seest thou this, bold bright blade ?  
 This sword shall shred thee as small unto the grave,  
 As minc'd meat for a pie Ile set thee in earth  
 All save thy head, and thy right arme at liberty,  
 To keepe thy hat off, while I question thee, 55  
 What ? why ? and whether thou wert going now  
 With a face, ready to breake out with busines ?  
 And tell me truly, lest I dash't in peeces

*Met* Then *Basket* put thy smiter up, and heare ,  
 I dare not tell the truth to a drawne sword 60

*Hul* 'Tis sheath'd, stand up, speake without feare, or wit

*Met* I know not what they meane , but Constable *Turfe*  
 Sends here his key , for monies in his cubbard,  
 Which he must pay the Captaine, that was rob'd  
 This morning Smell you nothing ? *Hul* No, not I , 65  
 Thy breeches yet are honest *Met* As my mouth

Doe you not smell a rat ? I tell you truth,  
 I thinke all's knavery For the Chanon whisper'd  
 Me in the eare, when *Turfe* had gi'n me his key,  
 By the same token to bring Mrs *Awdrey*, 70  
 As sent for thither , and to say *Iohn Clay*

Is found, which is indeed to get the wench  
 Forth for my Master, who is to be married,  
 When she comes there The Chanon has his rules  
 Ready, and all there to dispatch the matter 75

*Tub* Now on my life, this is the Chanon's plot !  
*Miles*, I have heard all thy discouse to *Basket*

Wilt thou be true, and Ile reward thee well,  
 To make me happy, in my Mistris *Awdrey* ?

*Met* Your worship shall dispose of *Metaphore*, 80  
 Through all his parts, ene from the sole o' the head,  
 To the crowne o' the foot, to manage of your service

*Tub* Then doe thy message to the Mistris *Turfe*,

iv u 51 this, *corr F* this *F originally* blade ? *corr F* blade, *F originally* 52 thee *corr F* thee, *F originally* 59 heare, *corr F* heare, *F originally* 63 cubbard, *F3* cubbard *F* 65 I, *corr F* I, *F originally*



- Tell her thy token, bring thy money hither,  
 85 And likewise take young *Awdrey* to thy charge  
 Which done, here, *Metaphore*, wee will attend,  
 And intercept thee And for thy reward,  
 You two shall share the money, I the Maid.  
 If any take offence, Ile make all good  
 90 *Met* But shall I have halfe the money Sir, in faith?  
*Tub* I on my Squire-ship, shalt thou and my land  
*Met* Then, if I make not, Sir, the cleanliest scuse  
 To get her hither, and be then as carefull  
 To keepe her for you, as't were for my selfe  
 95 Downe o' your knees, and pray that honest *Miles*  
 May breake his neck ere he get ore two stiles

## ACT IV. . SCENE III.

*Tub Hilts*

- Tub* Make haste then we will wait here thy returne  
 This luck unlook'd for, hath reviv'd my hopes,  
 Which were oppiess with a darke melancholly  
 In happy time, we linger'd on the way,  
 5 To meet these summons of a better sound,  
 Which are the essence of my soules content  
*Hil* This heartlesse fellow, shame to serving men,  
 Staine of all livories, what feare makes him doe!  
 How sordid, wretched, and unworthy things,  
 10 Betray his Masters secrets, ope the closet  
 Of his devises, force the foolish Justice,  
 Make way for your Love, plotting of his owne  
 Like him that digs a trap, to catch another,  
 And falls into't himselfe! *Tub* So wou'd I have it  
 15 And hope 'twill prove a jest to twit the Justice with  
*Hil* But that this poore white-liver'd Rogue should do't?  
 And meerely out of feare? *Tub* And hope of money, *Hilts*  
 A valiant man will nible at that bait  
*Hil* Who, but a foole, will refuse money proffer'd?  
 20 *Tub* And sent by so good chance Pray heaven he speed

*Hil* If he come empty-handed, let him count  
To goe back empty-headed, Ile not leave him  
So much of braine in's pate, with pepper and vinegar,  
To be serv'd in for sawce, to a Calves head

*Tub* Thou serv'st him rightly, *Hilts* *Hil* Ile seale az 25  
much

With my hand, as I dare say now, with my tongue,  
But if you get the Lasse from *Dargison*, . . .  
What will you doe with her? *Tub* Wee'll thinke o' that  
When once wee have her in possession, Governour

# ACT IV. SCENE IV.

*Puppy Metaphore Awdrey*

*Pup* You see wee trust you, Mr *Metaphore*,  
With Mrs *Awdrey* pray you use her well,  
As a Gentle woman should be us'd For my part,  
I doe incline a little to the serving-man,  
Wee have been of a coat—I had one like yours 5  
Till it did play me such a sleevelesse errand,  
As I had nothing where to put mine armes in,  
And then I threw it off Pray you goe before her,  
Serving man-like and see that your nose diop not  
As for example you shall see me make, 10  
How I goe afore her So doe you sweet *Miles*  
She for her owne part, is a woman caies not  
What man can doe unto her, in the way  
Of honesty, and good manners So farewell  
Faure Mrs *Awdrey* Farewell Mr *Miles* 15  
I ha' brought you thus farre, onward o' your way  
I must goe back now to make cleane the roomes,  
Where my good Lady has beene Pray you commend mee  
To Bride groome *Clay*, and bid him beare up stiffe  
*Met* Thanke you good *Hanniball Puppy*, I shall fit 20

iv iii 21 empty-handed *F3* empty-headed *F* iv iv Another  
part of the same [1 e the Country near Kentish Town] *G* 11 *Miles* ]  
*Miles, F*

- The leg of your commands, with the straight buskins  
 Of dispatch presently *Pup* Farewell fine *Metaphore*  
*Met* Come gentle Mistris, will you please to walke ?  
*Awd* I love not to be led I'd goe alone  
 25 *Met* Let not the mouse of my good meaning, Lady,  
 Be snap'd up in the trap of your suspition,  
 To loose the taile there, either of her truth,  
 Or swallow'd by the Cat of misconstruction  
*Awd* You are too finicall for me , speake plaine Sir

## ACT IV. SCENE V.

*Tub Awdrey Hilts Metaphore*

<To them >

*Lady Pol-marten*

- Tub* Welcome againe my *Awdrey* welcome Love  
 You shall with me , in faith deny me not  
 I cannot brook the second hazzard Mistris  
*Awd* Forbeare Squire *Tub*, as mine owne mother sayes,  
 5 I am not for your mowing Youle be flowne  
 Ere I be fledge *Hil* Hast thou the money *Miles* ?  
*Met* Here are two bags, there's fiftie pound in each  
*Tub* Nay *Awdrey*, I possesse you for this time  
 Sirs , Take that coyne betweene you, and divide it  
 10 My pretty sweeting give me now the leave  
 To challenge love, and marriage at your hands  
*Awd* Now, out upon you, are you not asham'd ?  
 What will my Lady say ? In faith I thinke  
 She was at our house And I thinke shee ask'd for you  
 15 And I thinke she hit me i' th' teeth with you,  
 I thanke her Ladiship, and I thinke she meanes  
 Not to goe hence, till she has found you How say you ?  
*Tub* Was then my Lady Mother at your house ?  
 Let's have a word aside *Awd* Yes, twenty words  
 20 *Lad* 'Tis strange, a motion, but I know not what,  
 Comes in my mind, to leave the way to *Totten*,

And turne to *Kentish-Towne*, againe, my journey  
 And see my sonne *Pol-marten* with his *Awdrey*  
 Erewhile we left her at her fathers house  
 And hath he thence remov'd hei in such haste ! 25  
 What shall I doe ? shall I speake faire, or chide ?

*Pol* Madam, your worthy sonne, with dutious care,  
 Can governe his affections Rather then  
 Breake off their conference some other way, \*  
 Pretending ignorance of what you know 30

*Tub* And this *(is)* all, faire *Awdrey* I am thine

*Lad* Mine you were once, though scarcely now your own

*Hil* 'Slid my Lady ! my Lady ! *Met* Is this my Lady  
 bright ?

*Tub* Madam, you tooke me now a little tardie

*Lad* At prayers, I thinke you were what, so devout 35  
 Of late, that you will shrive you to all Confessors  
 You meet by chance ? Come, goe with me, good Squire,  
 And leave your linnen I have now a busines,  
 And of importance, to impart unto you

*Tub* Madam, I pray you, spare me but an houre , 40  
 Please you to walke before, I follow you

*Lad* It must be now, my busines lies this way

*Tub* Will not an houre hence, Madam, excuse me ?

*Lad* Squire, these excuses argue more your guilt  
 You have some new device now, to project, 45  
 Which the poore Tile-man scarce will thanke you for  
 What ? will you goe ? *Tub* I ha'tanc a charge upon me,  
 To see this Maid conducted to her Father,  
 Who, with the Chanon *Hugh*, staies her at *Pancrace*,  
 To see her married to the same *Iohn Clay* 50

*Lad* Tis very well , but Squire take you no care  
 Ile send *Pol-marten* with her, for that office  
 You shall along with me , it is decreed

*Tub* I have a little busines, with a friend Madam

*Lad* That friend shall stay for you, or you for him 55

*Pol-marten* , Take the Maiden to your care ,  
 Commend me to her Father *Tub* I will follow you  
*Lad* Tut, tell not me of following *Tub* Ile but speake  
 A word *Lad* No whispering you forget your selfe,  
 60 And make your love too palpable A Squire ?  
 And thinke so meanelly ? fall upon a Cow-shard ?  
 You know my mind Come, Ile to *Turfes*'s house,  
 And see for *Drdo*, and our *Valentine*

*They all  
 goe out  
 but Pol-  
 marten  
 and  
 Awdrey*

*Pol-marten*, looke to your charge , Ile looke to mine  
*Pol* (I smile to thinke after so many proffers  
 This Maid hath had, she now should fall to me  
 That I should have her in my custody  
 Twere but a mad trick to make the essay,  
 And jumpe a match with her immediately  
 70 She's faire, and handsome and shee's rich enough  
 Both time, and place minister faire occasion  
 Have at it then ) Faire Lady, can you love ?  
*Awd* No Sir, what's that ? *Pol* A toy, which women  
 use

*Awd* If't be a toy, it's good to play withall  
 75 *Pol* Wee will not stand discoursing o' the toy  
 The way is short, please you to prov't Mistris ?  
*Awd* If you doe meane to stand so long upon it ,  
 I pray you let me give it a short cut, Sir  
*Pol* It's thus, faire Maid Are you dispos'd to marry ?  
 80 *Awd* You are dispos'd to aske *Pol* Are you to grant ?  
*Awd* Nay, now I see you are dispos'd indeed

*Pol* (I see the wench wants but a little wit ,  
 And that defect her wealth may well supply )  
 In plaine termes, tell me, Will you have me *Awdrey* ?  
 85 *Awd* In as plaine termes, I tell you who would ha' me  
*Iohn Clay* would ha' me, but he hath too hard hands ,  
 I like not him besides, hee is a thiefe  
 And Justice *Bramble*, he would faine ha' catch'd me  
 But the young Squire, hee, rather then his life,  
 90 Would ha' me yet , and make me a Lady, hee sayes,

And be my Knight , to doe me true Knights service,  
 Before his Lady Mother Can you make me  
 A Lady, would I ha' you ? *Pol* I can gi' you  
 A silken Gowne, and a rich Petticoat  
 And a french Hood (All fooles love to be brave 95  
 I find her humour, and I will pursue it )

ACT IIII. SCENE VI.

*Lady D Turfe Squire Tub Hilts*

<To them >

*Puppy Clay*

*Lad* And as I told thee, shee was intercepted  
 By the Squire here, my sonne and this bold Ruffin  
 His man, who safely would have carried her  
 Unto her Father , and the Chapon *Hugh* ,  
 But for more care of the security, 5  
 My Huisher hath her now, in his grave charge

*D Tur* Now on my faith, and holy-dom, we are  
 Beholden to your worship She's a Girle,  
 A foolish Girle, and soone may tempted be  
 But if this day passe well once ore her head, 10  
 Ile wish her trust to her selfe For I have beene  
 A very mother to her, though I say it

*Tub* Madam, 'tis late, and *Pancridge* is i' your way  
 I thinke your Ladship forgets your selfe

*Lad* Your mind runs much on *Pancridge* Well, young 15  
 Squire,

The black Oxe never trod yet o' your foot  
 These idle Phant'sies will forsake you one day  
 Come Mrs *Turfe*, will you goe take a walke  
 Over the fields to *Pancridge*, to your husband ?

*D Tur* Madam, I had beene there an houre agoe 20  
 But that I waited on my man *Ball Puppy*  
 What *Ball* I say ? I thinke the idle slouch  
 Be falne asleepe i' the barne, he staves so long

*Pup Sattin*, i' the name of velvet-*Sattin*, Dame !

25 The Divell ! O the Divell is in the barne

Helpe, helpe, a legion—Spirit Legion,

Is in the barne ! in every straw a Divell

<D> *Tur* Why do'st thou bawle so *Puppy* ? Speake,  
what ailes thee ?

*Pup* My name's *Ball-Puppy*, I ha' seene the Divell

30 Among the straw O for a Crosse ! a Collop

Of Friar *Bacon*, or a conjuring stick

Of Doctor *Faustus* ! Spirits are in the barne

*Tub* How ! Spirits in the barne ? *Basket*, goe see

*Hil* Sir, an' you were my Master ten times over,

35 And Squire to boot , I know, and you shall pardon me

Send me 'mong Divells ? I zee you love me not

Hell be at their game Ile not trouble them

*Tub* Goe see , I warrant thee there's no such matter

*Hil* An' they were Giants, 't were another matter

40 But Divells ! No, if I be torne in peeces,

What is your warrant worth ? Ile see the Feind

Set fire o' the barne, ere I come there

*D Tur* Now all Zaints blesse us, and if he be there,

He is an ugly spright, I warrant *Pup* As ever

45 Held flesh-hooke, Dame, or handled fire-forke rather

They have put me in a sweet pickle, Dame

But that my Lady-*Valentine* smels of muske,

I should be asham'd to presse into this presence

*Lad Basket*, I pray thee see what is the miracle !

50 *Tub* Come, goe with me Ile lead Why stand'st thou  
man ?

*Hil* Cocks pretious Master, you are not mad indeed ?

You will not goe to hell before your time ?

*Tub* Why art thou thus afraid ? *Hil* No, not afraid

But by your leave, Ile come no neare the barne

55 <D> *Tur Puppy* ! wilt thou goe with me ? *Pup* How ?

goe with you ?

Whither, into the Barne ? To whom, the Divell ?  
 Or to doe what there ? to be torne 'mongst 'hum ?  
 Stay for my Master, the High Constable,  
 Or *In-and-In*, the Head-borough, let them goe,  
 Into the Barne with warrant, seize the Feind, 60  
 And set him in the stocks for his ill rule  
 'Tis not for me that am but flesh and blood,  
 To medle with 'un Vor I cannot, nor I wu' nbt

*Lad* I pray thee *Tripoly*, looke, what is the matter ?

*Tub* That shall I Madam *Hil* Heaven protect my 65  
 Master

I tremble every joynt till he be back

*Pup* Now, now, even now they are tearing him in peeces  
 Now are they tossing of his legs, and armes,  
 Like Loggets at a Peare-tree Ile to the hole,  
 Peepe in, and looke whether he lves or dies 70

*Hil* I would not be i' my Masters coat for thousands

*Pup* Then pluck it off, and turne thy selfe away  
 O the Divell ! the Divell ! the Divell ! *Hil* Where  
 man ? where ?

*D Tur* Alas that ever wee were borne So neere too ?

*Pup* The Squire hath him in his hand, and leads him 75  
 Out by the Collar *D Tur* O this is *Iohn Clay*

*Lad* *Iohn Clay* at *Pancrace*, is there to be married

*Tub* This was the spirit reveld i' the Barne

*Pup* The Divell hee was was this he was crawling  
 Among the Wheat-straw ? Had it beene the Barley, 80  
 I should ha' tane him for the Divell in drinke,  
 The Spirit of the Bride-ale But poore *Iohn*,  
 Tame *Iohn* of *Clay*, that sticks about the bung hole—

*Hil* If this be all your Divell, I would take  
 In hand to conjure him But hell take me 85  
 If ere I come in a right Divels walke,

If I can keepe me out on't *Tub* Well meant *Hilts*

*Lad* But how came *Clay* thus hid here i' the straw,  
 When newes was brought, to you all, hee was at *Pancridge*,



90 And you beleev'd it ? *D Tur* Justice *Brambles* man  
 Told me so, Madam And by that same token,  
 And other things, he had away my Daughter,  
 And two seal'd bags of money *Lad* Where's the  
 Squire ?

Is hee gone hence ? *Tub* H' was here Madam, but now  
 95 *Clay* Is the *Huy* and *Cry* past by ? *Pup* I, I, *Iohn*  
*Clay*

*Clay* And am I out of danger to be hang'd ?

*Pup* Hang'd *Iohn* ? yes sure , unlesse, as with the  
 Proverbe,

You meane to make the choice of your own gallows

*Cla* Nay, then all's well, hearing your newes *Ball Puppy*,  
 100 You ha' brought from *Paddington*, I ene stole home here,  
 And thought to hide me, in the Barne ere since

*Pup* O wonderfull ! and newes was brought us here,  
 You were at *Pancridge*, ready to be married

*Cla* No faith, I nere was further then the Barne

105 *D Tur* Haste *Puppy* Call forth Mistris *Dido Wispe*,  
 My Ladies Gentle-woman, to her Lady ,  
 And call your selfe forth, and a couple of maids,  
 To waite upon me we are all undone !

My Lady is undone ! her fine young sonne,

110 The Squire is got away *Lad* Haste, haste, good  
*Valentine*

*D Tur* And you *Iohn Clay* , you are undone too ! All !

My husband is undone, by a true key,

But a false token And my selfe's undone,

By parting with my Daughter, who'll be married

115 To some body, that she should not, if wee haste not

ACT V. SCENE I.

*Tub Pol-marten*

*Tub* I Pray thee good *Pol martien*, shew thy diligence,  
And faith in both Get her, but so disguis'd,  
The Chanon may not know her, and leave me  
To plot the rest I will expect thee here .

*Pol* You shall Squire Ile performe it with all care, 5  
If all my Ladies Ward robe will disguise her  
Come Mistris *Awdrey* *Awd* Is the Squire gone ?

*Pol* Hee'll meet us by and by, where he appointed  
You shall be brave anone, as none shall know you

ACT V. SCENE II.

*Clench Medlay Pan Scriben*

To them

*Tub Hults*

*Cle* I wonder, where the Queenes High Constable is !  
I veare, they ha' made 'hun away *Med* No zure , The  
Justice

Dare not conzent to that Hee'll zee'un forth comming

*Pan* He must, vor wee can all take corpulent oath,  
Wee zaw 'un goe in there *Scr* I, upon record ! 5  
The Clock dropt twelve at *Maribone* *Med* You are  
right, *D'oge* !

Zet downe to a minute, now 'tis a'most vowre

*Cle* Here comes Squire *Tub* *Scr* And's Goveinour,  
Mr *Basket*

*Hults*, doe you know 'hun, a valiant wise vellow !

Az tall a man on his hands, as goes on veet 10

Blesse you Mass' *Basket* *Hul* Thanke you good *D'oge*

*Tub* Who's that ?

- Hil* D'oge Scriben, the great Writer Sir of *Chalcot*  
*Tub* And, who the rest ? *Hil* The wisest heads o' the  
 hundred  
*Medlay* the *Joyner*, Head-borough of *Islington*,  
 15 *Pan* of *Belsize*, and *Clench* the Leach of *Hamsted*  
 The High Constables Counsell, here of *Finsbury*  
*Tub* Prezent me to 'hem, *Hilts*, Squire *Tub* of *Totten*  
*Hil* Wise men of *Finsbury* make place for a Squire,  
 I bring to your acquaintance, *Tub* of *Totten*  
 20 Squire *Tub*, my Master, loves all men of vertue  
 And longs (az one would zay) till he be one on you  
*Cle* His worship's wel'cun to our company  
 Would 't were wiser for 'hun *Pan* Here be some on us,  
 Are call'd the witty men, over a hundred ,  
 25 *Sir* And zome a thousand, when the Muster day comes  
*Tub* I long (as my man *Hilts* said, and my Governour)  
 To be adopt in your society  
 Can any man make a Masque here i' this company ?  
*Pan* A Masque, what's that ? *Sir* A mumming, or  
 a shew  
 30 With vizards, and fine clothes *Cle* A disguise, neighbour,  
 Is the true word There stands the man, can do't *Sir*  
*Medlay* the Joyner, *In-and-In* of *Islington*,  
 The onely man at a disguise in *Middlesex*  
*Tub* But who shall write it ? *Hil* *Scriben*, the great  
 Writer  
 35 *Sir* Hee'll do't alope *Sir*, He will joyne with no man,  
 Though he be a Joyner in designe he cals it,  
 He must be sole Inventer *In-and-In*  
 Diawes with no other in's project, hee'll tell you,  
 It cannot else be feazeable, or conduce  
 40 Those are his ruling words ? Please you to heare 'hun ?  
*Tub* Yes Mr *In-and-In*, I have heard of you ,  
*Med* I can doe nothing, I *Cle* Hee can doe all *Sir*

v 11 26 my man corr F I man F originally 29 shew ] Shew, F<sub>3</sub>  
 35 man, ] man F, F<sub>3</sub> 36 Joyner ] Joyner, F, F<sub>3</sub> it, F<sub>3</sub> it F  
 37 In-and-In F<sub>3</sub> In-and-In F

*Med* They'll tell you so      *Tub* I'd have a toy presented,

*A Tale of a Tub*, a storie of my selfe,  
 You can expresse a *Tub*      *Med* If it conduce 45  
 To the designe, what ere is feazeable  
 I can expresse a Wash-house (if need be)  
 With a whole pedigree of *Tubs*      *Tub* No, one  
 Will be enough to note our name, and family •  
 Squire *Tub* of *Totten*, and to shew my adventures 50  
 This very day I'd have it in *Tubs*-Hall,  
 At *Totten-Court*, my Ladie Mothers house,  
 My house indeed, for I am heire to it

*Med* If I might see the place, and had survey'd it,  
 I could say more For all Invention, Sir, 55  
 Comes by degrees, and on the view of nature ,  
 A world of things, concurre to the designe,  
 Which make it feazible, if Art conduce

*Tub* You say well, witty Mr *In-and-In*  
 How long ha' you studied *Ingine* ?      *Med* Since I first 60  
 Joyn'd, or did in-lay in wit, some vorty yeare

*Tub* A pretty time ! *Basket*, goe you and waite  
 On Master *In-and-In* to *Totten-Court*,  
 And all the other wise Masters , shew 'hem the Hall  
 And taste the language of the buttery to 'hem , 65  
 Let 'hem see all the *Tubs* about the house,  
 That can raise matter, till I come—which shall be  
 Within an houre at least      *Cle* It will be glorious,  
 If *In-and-In* will undertake it, Sir  
 He has a monstrous medlay wit o' his owne 70

*Tub* Spare for no cost, either in boords, or hoops,  
 To architect your *Tub* Ha' you nere a Cooper  
 At *London* call'd *Vitruvius* ? send for him ,  
 Or old *Iohn Haywood*, call him to you, to helpe  
*Scr* He scoines the motion, trust to him alone 75

v 11 47 if *F3* If *F* 52 Ladie corr *F* Ladies *F* originally 61  
 Joyn'd] Ioyn'd *F* 68 houre] houre, *F3* 70 owne] ow ne *F*

## ACT V. SCENE III.

*Lady* <*Tub*> *Tub* *D Tur*<*fe*>. *Clay* *Puppy* *Wispe*

<To them>

*Preamble* *Turfe*

*Lad* O, here's the Squire ! you slip'd us finely sonne !  
 These manners to your Mother, will commend you ,  
 But in an other age, not this well *Tripoly*,  
 Your Father, good Sir *Peter* (rest his bones)  
 5 Would not ha' done this where's my Huisher *Martin* ?  
 And your faire Mis *Awdrey* ? *Tub* I not see 'hem,  
 No creature, but the foure wise Masters here,  
 Of *Finsbury* Hundred, came to cry their Constable,  
 Who they doe say is lost *D Tur* My husband lost ?

10 And my fond Daughter lost, I feare mee too  
 Where is your Gentleman, Madam ? Poore *John Clay*,  
 Thou hast lost thy *Awdrey* *Cla* I ha' lost my wits,  
 My little wits, good Mothei , I am distracted

*Pup* And I have lost my Mistris *Dido Wispe*,  
 15 Who frownes upon her *Puppy*, *Hanniball*  
 Losse ! losse on every side ! a publike losse !  
 Losse o' my Master ! losse of his Daughter ! losse  
 Of Favour, Friends, my Mistris ! losse of all !

*Pre* What Cry is this ? *Tur* My man speakes of some  
 losse  
 20 *Pup* My Master is found Good luck, and't be thy will,  
 Light on us all *D Tur* O husband, are you alive ?  
 They said you were lost *Tur* Where's Justice *Brambles*  
*Clarke* ?

Had he the money that I sent for ? *D Tur* Yes,  
 Two houres agoe , two fifty pounds in silver,  
 25 And *Awdrey* too *Tur* Why *Awdrey* ? who sent for her ?  
*D Tur* You Master *Turfe*, the fellow said *Tur* Hee  
 lyed

I am cozen'd, rob'd, undone your man's a Thiefe,

And run away with my Daughter, Mr *Bramble*,  
And with my money *Lad* Neighbour *Turfe* have  
patience,

I can assure you that your Daughter is safe, 30  
But for the monies I know nothing of

*Tur.* My money is my Daughter, and my Daughter  
She is my money, Madam *Pre* I doe wonder  
Your Ladiship comes to know any thing  
In these affaires *Lad* Yes, Justice *Preamble* 35  
I met the maiden i' the fields by chance,  
I' the Squires company my sonne How hee  
Lighted upon her, himselfe best can tell

*Tub* I intercepted her, as comming hither,  
To her Father, who sent for her, by *Miles Metaphore*, 40  
Justice *Preambles* Clarke And had your Ladiship  
Not hindred it, I had paid fine Mr Justice  
For his young warrant, and new Purs'yvant,  
He serv'd it by this morning *Pie* Know you that Sir ?

*Lad* You told me, Squue, a quite other tale, 45  
But I beleev'd you not, which made me send  
*Awdrey* another way, by my *Pol-marten*  
And take my journey back to *Kentish Towne*,  
Where we found *Iohn Clay* hidden i' the barne,  
To scape the *Huy* and *Cry*, and here he is 50

*Tur* *Iohn Clay* age'n' I nay, then—set Cock a hoope  
I ha' lost no Daughter, nor no money, Justice  
*Iohn Clay* shall pay Ile looke to you now *John*  
Vaith out it must, as good at night, as morning  
I am ene as vull as a Pipers bag with joy, 55  
Or a great Gun upon carnation day !  
I could weepe Lions teares to see you *Iohn*  
'Tis but two viftie pounds I ha' ventur'd for you  
But now I ha' you, you shall pay whole hundred  
Run from your Burroughs, sonne faith ene be hang'd 60  
An' you once earth your selfe, *Iohn*, i' the barne,

I ha' no Daughter vor you Who did verret 'hun ?

*D Tur* My Ladies sonne, the Squire here, vetch'd 'hun  
out

*Puppy* had put us all in such a vright,

65 We thought the Devill was i' the barne, and no body

Durst venture o' hun *Tur* I am now resolv'd,

Who shall ha' my Daughter *D Tur* Who ? *Tur* He  
best deserv's her

Here comes the Vicar Chanon *Hugh*, we ha' vound

*John Clay* agen ! the matter's all come round

## ACT V. SCENE IV.

To them

*Chavon Hugh*

*Hugh* Is *Metaphore* return'd yet ? *Pre* All is turn'd

Here to confusion we ha' lost our plot,

I feare my man is run away with the money,

And *Clay* is found, in whom old *Turfe* is sure

5 To save his stake *Hug* What shall wee doe then Justice ?

*Pre* The Bride was met i' the young Squires hands

*Hug* And what's become of her ? *Pre* None here  
can tell

*Tub* Was not my Mothers man, *Pol-marten*, with you ?

And a strange Gentlewoman in his company,

10 Of late here, Chanon ? *Hug* Yes, and I dispatch'd 'hem

*Tub* Dispatch'd 'hem ! how doe you meane ? *Hug*

Why married 'hem

As they desir'd, But now *Tub* And doe you know

What you ha' done, Sir *Hugh* ? *Hug* No harme, I hope

*Tub* You have ended all the Quarrell *Awdrey* is  
married

15 *Lad* Married ! to whom ? *Tur* My Daughter *Awdrey*  
married,

And she not know of it ! *D Tur* Nor her Father, or  
Mother !

*Lad* Whom hath she married ? *Tub* Your *Pol-marten*,  
Madam

A Groome was never dreamt of *Tur* Is he a man ?

*Lad* That he is *Turfe*, and a Gentleman, I ha' made him

*D Tur* Nay, an' he be a Gentleman, let her shift 20

*Hug* She was so brave, I knew her not, I s'weare ,  
And yet I married her by her owne name

But she was so disguis'd, so Lady-like ,

I thinke she did not know her selfe the while !

I married 'hem as a meere paire of strangers 25

And they gave out themselves for such *Lad* I wish 'hem

Much joy, as they have given me hearts ease

*Tub* Then Madam, Ile intreat you now remit

Your jealousie of me , and please to take

All this good company home with you, to supper 30

Wee'll have a merry night of it, and laugh

*Lad* A right good motion, Squire , which I yeeld to

And thanke them to accept it *Neighbour Turfe*,

Ile have you merry, and your wife And you,

Sir *Hugh*, be pardon'd this your happy error, 35

By Justice *Preamble*, your friend and patron

*Pre* If the young Squire can pardon it, I doe

## ACT V. SCENE V.

*Puppy Dido Hugh*

tarry be-  
hind

*Pup* Stay my deare *Dido*, and good Vicar *Hugh*,

We have a busines with you In short, this

If you dare knit another paire of strangers,

*Dido* of *Carthage*, and her Countrey-man,

Stout *Hanniball* stands to't I have ask'd consent, 5

And she hath granted *Hug* But saith *Dido* so ?



*Did* From what *Ball-Hanny* hath said, I dare not goe  
*Hug* Come in then, Ile dispatch you A good supper  
 Would not be lost, good company, good discourse,  
 10 But above all where wit hath any source

# ACT V. SCENE VI.

*Pol-mariën Awdrey Tub Lady <Tub>*

<To them >

*Preamble Turfe D Turfe Clay*

*Pol* After the hoping of your pardon, Madam,  
 For many faults committed Here my wife,  
 And I doe stand, expecting your mild doome

*Lad* I wish thee joy *Pol-marten*, and thy wife  
 5 As much, Mrs *Pol-marten* \* Thou hast trick'd her  
 Up very fine, me thinkes *Pol* For that I made  
 Bold with your Ladships Wardrobe, but have trespass'd  
 Within the limits of your leave—I hope

*Lad* I give her what she weaies I know all women  
 10 Love to be fine Thou hast deserv'd it of me  
 I am extreameley pleas'd with thy good fortune  
 Welcome good Justice *Preamble*, And *Turfe*,  
 Looke merrily on your Daughter She has married  
 A Gentleman *Tur* So me thinkes I dare not touch her,  
 15 She is so fine yet I will say, God blesse her

*D Tur* And I too, my fine Daughter I could love her  
 Now, twice as well, as if *Clay* had her

*Tub* Come, come, my Mother is pleas'd I pardon all,  
*Pol-marten* in, and waite upon my Lady  
 20 Welcome good Ghests see supper be serv'd in,  
 With all the plenty of the house, and worship  
 I must conferre with Mr *In-and-In*,  
 About some alterations in my Masque,

v v 10 all] all, F<sub>3</sub> v v1 Scene III —Totten-Court Before the  
 House G (Heading) *Pol-marten* *Preamble* one line in F 1 *Pol*  
 F<sub>3</sub> *Lad* F 4 wife ] Wife F<sub>3</sub> 6 Up] Vp F that] that, F<sub>3</sub>  
 14 her, F<sub>3</sub> her F

Send *Hults* out to me Bid him bring the Councell  
Of *Finsbury* hither Ile have such a night 25  
Shall make the name of *Totten-Court* immortall  
And be recorded to posterity

ACT V. SCENE VII.

*Tub Medlay Clench Pan Scriben Hults*

*Tub* O Mr *In-and-In*, what ha' you done ?

*Med* Survey'd the place Sir, and design'd the ground,  
Or stand-still of the worke And this it is  
First, I have fixed in the earth, a *Tub* ,  
And an old *Tub*, like a Salt-Peeter *Tub*, 5  
Preluding by your Fathers name Sir *Peeter*,  
And the antiquity of your house, and family,  
Originall from Salt Peeter *Tub* Good yfaith,  
You ha' shewne reading, and antiquity here, Sir

*Med* I have a little knowledge in designe, 10  
Which I can varie Sir to *Infinito*

*Tub Ad Infinitum* Sir you meane *Med* I doe  
I stand not on my Latine, Ile invent,  
But I must be alone then, joyn'd with no man  
This we doe call the Stand still of our worke 15

*Tub* Who are those wee, you now joyn'd to your selfe ?

*Med* I meane my selfe still, in the plurall number,  
And out of this wee raise our *Tale of a Tub*

*Tub* No, Mr *In-and-In*, my *Tale of a Tub*  
By your leave, I am *Tub*, the Tale's of me, 20  
And my adventures ! I am Squire *Tub*,  
*Subjectum Fabulæ.* *Med* But I the Author

*Tub* The Worke-man Sir ! the Artificer ! I grant you  
So *Skelton* Lawreat , was of *Elnour Rummung*  
But she the subject of the Rout, and Tunning 25

*Cle* He has put you to it, Neighbour *In-and-In*

*Pan* Doe not dispute with him, he still will win,

v vii 3 stand-still] stand still F 16 wee,] wee ? F selfe ?]  
selfe F 24 Rummung W Bummung F F3 27 win,] win F

That paises for all     *Scr.* Are you revis'd o' that ?

A man may have wit, and yet put off his hat

30 *Med* Now, Sir this Tub, I will have capt with paper

A fine oild Lanterne-paper, that we use

*Pan* Yes every Barber, every Cutler has it

*Med* Which in it doth containe the light to the busines

And shall with the very-vapour of the Candle,

35 Drive all the motions of our matter about

As we present 'hem     For example, first

The worshipfull Lady *Tub*     *Tub* Right worshipfull,

I pray you, I am worshipfull my selfe

*Med* Your Squire-ships Mother, passeth by (her Huisher,

40 Mr *Pol-marten* bareheaded before her)

In her velvet Gowne     *Tub* But how shall the Spectators,

As it might be, I, or *Hilts*, know 'tis my Mother ?

Or that *Pol-marten* there that walkes before her ?

*Med* O wee doe nothing, if we cleare not that

45 *Cle* You ha' seene none of his workes Sir ?     *Pan* All  
the postures

Of the train'd bands o' the Countrey     *Scr* All their  
colours

*Pan* And all their Captaines     *Cle* All the Cries o' the  
Citie

And all the trades i' their habits     *Scr.* He has his whistle  
Of command     Seat of authority !

50 And virge to'interpret, tip'd with silver !     Sir,

You know not him     *Tub* Well, I will leave all to him

*Med* Give me the briefe o' your subject     Leave the  
whole

State of the thing to me     *Hil* Supper is ready, Sir.

My Lady cals for you     *Tub* Ile send it you in writing

55 *Med* Sir, I will render feazible, and facile,

What you expect     *Tub* *Hilts*, be't your care,

To see the Wise of *Finsbury* made welcome

v vii 31 oild corr F     old F originally     41 Spectators, F<sub>3</sub>  
Spectators ? F     43 *Pol-marten* there] *Pol-martin*, there, F<sub>3</sub> her ?]  
her F F<sub>3</sub>     48, 49 He has | His whistle of G     50 silver !] silver, F  
Silver, F<sub>3</sub>     Sir, F<sub>3</sub>     Sir F

Let 'hem want nothing Iz old *Rosin* sent for ? *The Squire goes out*  
*Hil* Hee's come within *Scr.* Lord ! what a world of busines  
 The Squire dispatches ! *Med* Hee is a learned man 60  
 I thinke there are but vew o' the Innes o' Court,  
 Or the Innes o' Chancery like him *Cle* Care to fit 'un *The rest follow*  
 then

ACT V. SCENE VIII.

*Iack Hilts*

*Iac* Yonder's another wedding, Master *Basket*,  
 Brought in by Vicar *Hugh Hil* What are they, *Iack* ?  
*Iac* The High Constables Man, *Ball Hanny*, and Mrs  
*Wispes*,  
 Our Ladies woman *Hil* And are the Table merry ?  
*Iac* There's a young Tile maker makes all laugh, 5  
 He will not eate his meat, but cryes at th' boord,  
 He shall be hang'd *Hil* He has lost his wench already  
 As good be hang'd *Iac* Was she that is *Pol-marten*,  
 Our fellowes Mistris, wench to that sneake-*Iohn* ?  
*Hil* I faith, *Black Iack*, he should have beene her Bride- 10  
 groome  
 But I must goe to waite o' my wise Masters  
*Iack*, you shall waite on me, and see the Maske anone  
 I am halfe Lord Chamberlin, i' my Masters absence  
*Iac* Shall wee have a Masque ? Who makes it ? *Hil*  
*In-and-In*,  
 The Maker of *Islington* Come goe with me 15  
 To the sage sentences of *Finsbury*

v vii 58 (stage-dir) out] ou t F v viii Scene iv —The same  
 [1 e Totten-Court] A Room in the House G 2 What F3 what F  
 3 *Wispes*] *Wispes* G 14 *In-and-In*] *In-and-In* F, F3 15 Maker]  
 Master F3

## ACT V. SCENE IX.

2 *Groomes*

*Gro* 1 Come, give us in the great Chaire, for my Lady,  
And set it there and this for Justice *Bramble*

*Gro* 2 This for the Squire my Master, on the right hand

*Gro* 1 And this for the High Constable *Gro.* 2 This  
his wife

5 *Gro* 1 Then for the Bride, and Bride groome, here,  
*Pol-marten*

*Gro* 2 And she *Pol-marten*, at my Ladies feet

*Gro* 1 Right *Gro* 2 And beside them Mr *Hanniball*  
*Puppy*

*Gro* 1 And his shee *Puppy*, Mrs *Wisper* that was  
Here's all are in the note • *Gro* 2 No, Mr Vicar

10 The petty Chanon *Hugh* *Gro* 1 And Cast-by *Clay*  
There they are all *Tub* Then cry a Hall, a Hall !

'Tis merry in *Tottenham* Hall, when beards wag all  
Come Father *Rozin* with your Fidle now,

And two tall-toters Flourish to the Masque

*Loud  
musick*

## ACT V. SCENE X.

*Lady* *Preamble* before her *Tub* *Turfe* *D Turfe*

*Pol-marten* *Awdrey* *Puppy* *Wisper* *Hugh* *Clay*

All take their Seats *Hilts* waits on the by

*Lad* Neighbours, all welcome Now doth *Totten-Hall*  
Shew like a Court and hence shall first be call'd so  
Your witty short confession Mr Vicar,

Within hath beene the *Prologue*, and hath open'd

5 Much to my sonnes device, his *Tale of a Tub*

*Tub* Let my Masque shew it selfe And *In-and-In*,

v 1x ] Scene v — Another Room in the same, with a curtain drawn  
across it G 5 Bride-groome, here,] Bride-groome, here F Bride-  
groom here, F3 v x (Heading) *Lady* ] *Lady* F, F3 *Pol-marten* ]  
*Pol-marten*, F *Pol-marten*, F3 4 Within] Within, F3

The Architect, appeare I heare the whistle  
*Med* Thus rise I first, in my light linnen breeches,  
 To run the meaning over in short speeches  
 Here is a *Tub* , A *Tub* of *Totten-Court*  
 An ancient *Tub*, hath call'd you to this sport  
 His Father was a Knight, the rich Sir *Peeter* ,  
 Who got his wealth by a *Tub*, and by Salt *Peeter*  
 And left all to his Lady *Tub* , the mother  
 Of this bold Squire *Tub*, and to no other  
 Now of this *Tub*, and's deeds, not done in ale,  
 Observe, and you shall see the very *Tale*

*Hil*  
*Peace*

*Medlay*  
 appears  
 above the  
 Curtain

15  
 He  
 draws  
 the  
 Curtain,  
 and  
 discovers  
 the top of  
 the *Tub*  
*Hil Ha'*  
*Peace*  
 Loud Mu-  
 sick

*The first Motion.*

*Med* Here Chanon *Hugh*, first brings to *Totten-Hall*  
 The high Constables councill, tels the Squire all ,  
 Which, though discover'd (give the Divell his due ) 20  
 The wise of *Finsbury* doe still pursue  
 Then with the Justice, doth he counterplot,  
 And his Claik *Metaphore*, to cut that knot  
 Whilst Lady *Tub*, in her sad velvet Gowne,  
 Missing her sonne, doth seeke him up and downe 25

*Tub* With her *Pol-marten* bare before her *Med* Yes,  
 I have exprest it here in figure, and Mis-  
 tris *Wiske* her woman, holding up her traine  
*Tub* I' the next page, report your second straine

*Hil Ha'*  
*Peace*  
 Loud Mu-  
 sick

*The second Motion.*

*Med* Here the high Constable, and Sages walke 30  
 To Church, the Dame, the Daughter, Biide maids  
 talke,  
 Of wedding busines , till a fellow in comes,  
 Relates the robbery of one Captaine *Thum's*  
 Chaigeth the Bride-groome with it Troubles all,

35 And gets the Bride , who in the hands doth fall  
 Of the bold Squire, but thence soone is tane  
 By the sly Justice, and his Clarke profane  
 In shape of Pursuyvant , which he not long  
 Holds, but betrayes all with his trembling tongue  
 40 As truth will breake out, and shew, &c

*Tub* O thqu hast made him kneele there in a corner,  
 I see now there is simple honour for you *Hilts* !

*Hil* Did I not make him to confesse all to you ?

*Tub* True , *In-and-In* hath done you right, you see  
 45 Thy third I pray thee, witty *In-and-In*

*Cle* The Squire commends 'un He doth like all well

*Pan* Hee cannot choose This is geare made to sell

*Hal* Ha'  
 peace  
 Loud  
 musick

### *The third Motion.*

*Med* The carefull Constable, here drooping comes,  
 In his deluded search, of Captain *Thum's*  
 50 *Puppy* brings word, his Daughter's run away  
 With the tall Serving-man He frights Groome *Clay*,  
 Out of his wits Returneth then the Squire,  
 Mocks all their paines, and gives Fame out a Lyar  
 For falsely charging *Clay*, when 'twas the plot,  
 55 Of subtile *Bramble*, who had *Awdrey* got,  
 Into his hand, by this winding device  
 The Father makes a reskue in a trice  
 And with his Daughter, like Saint *George* on foot,  
 Comes home triumphing, to his deare Hart root,  
 60 And tell's the Lady *Tub*, whom he meets there,  
 Of her sonnes courtesies, the Batchelor  
 Whose words had made 'hem fall the *Huy* and *Cry*  
 When Captaine *Thum's* comming to aske him, why  
 He had so done ? he cannot yeeld him cause  
 65 But so he runs his neck into the Lawes

*The fourth Motion.*

*Hil Ha'*  
peace  
Loud Mu-  
sick

*Med* The Lawes, who have a noose to crack his neck,  
As Iustice *Bramble* tels him, who doth peck  
A hundreth pound out of his purse, that comes  
Like his teeth from him, unto Captaine *Thum's*  
*Thum's* is the Vicar in a false disguise 70  
And employes *Metaphore*, to fetch this prize  
Who tels the secret unto *Basket-Hilis*,  
For feare of beating This the Squire quilts  
Within his Cap, and bids him but purloine  
The wench for him they two shall share the coine 75  
Which the sage Lady in her 'foresaid Gowne  
Breaks off, returning unto *Kentish-Towne*,  
To seeke her *Wispe*, taking the Squire along,  
Who finds *Clay Iohn*, as hidden in straw throng  
*Hil* O, how am I beholden to the Inventer, 80  
That would not, on record against me enter  
My slacknesse here, to enter in the barne,  
Well *In and-In*, I see thou canst discernē !  
*Tub* On with your last, and come to a Conclusion

*The fift Motion.*

*Hil Ha'*  
peace  
Loud Mu-  
sicke

*Med* The last is knowne, and needs but small infusion 85  
Into your memories, by leaving in  
These Figures as you sit I, *In-and-In*,  
Present you with the show First of a Lady  
*Tub*, and her sonne, of whom this Masque here,  
made I  
Then Bride-groome *Pol*, and Mistris *Pol* the Bride 90  
With the sub-couple, who sit them beside  
*Tub* That onely verse, I alter'd for the better, *ἐνφορία*  
*gratiâ*



Med Then Justice *Bramble*, with Sir *Hugh* the Chanon  
 And the Bride's Parents, which I will not stan'on,  
 95 Or the lost *Clay*, with the recovered *Giles*  
 Who thus unto his Master, him 'conciles,  
 On the Squires word, to pay old *Turfe* his Club,  
 And so doth end our *Tale*, here, of a *Tub*

*The end*

## EPILOGUE

*Squire T V B*

T His *Tale* of mee, the *Tub* of Totten-Court,  
 A Poet, first invented for your sport  
 Wherein the fortune of most empty *Tubs*  
 Rowling in love, are shewne , and with what rubs,  
 5 W'are commonly encountred when the wit  
 Of the whole Hundred so opposeth it  
 Our petty Chanon's forked plot in chiefe,  
 She Iustice arts, with the High Constables briefe,  
 And brag Commands , my Lady Mothers care ,  
 10 And her Pol-martens fortune , with the rare  
 Fate of poore Iohn, thus tumbled in the Caske ,  
 Got In-and-In, to gi't you in a Masque  
 That you be pleas'd, who come to see a Play,  
 With those that heare, and marke not what wee say  
 15 Wherein the Poets fortune is, I feare,  
 Still to be early up, but nere the neare

FINIS

THE CASE IS ALTERED

## THE TEXT

THE play was twice entered on the Stationers' Register in 1609

26<sup>th</sup> Januarij

Henry Walleys Richard Bonion vide ad 20 Julij 1609	Entred for their Copey vnder thandes of master Segar deputy to Sir George Bucke and of thwardens a booke called, The case is altered
---	--

vj<sup>d</sup>

Arber, *Transcript* III, 400

20 Julij

Henry Walley Richard Bonyon Bartholomew Sutton	Entred for their copie by direction of master Waterson warden a booke called the case is altered whiche was Entred for H Walley and Richard Bonyon the 26 of January Last
---	---

vj<sup>d</sup>

Ibid, 416

Bonian and Walley werē in partnership from 1608 to 1610 They published *Troilus and Cressida* and *The Masque of Queens* early in 1609 (the latter was entered on the Register on February 22), and *The Faithful Shepherdess* either in 1609 or 1610

Sutton went into partnership with Barrenger in 1609 On March 3 they published Barnaby Rich's *Short Survey of the Realm of Ireland* *The Case is Altered* was the second book published by the partners

The play was issued in quarto with two distinct title-pages

(1) Ben Ionson, His Case is Altered As it hath beene sundry times Acted by the Children of the Blacke-friers [Device] At London Printed for Bartholomew Sutton, dwelling in Paules Church-yard neere the great north doore of S Paules Church 1609

(2) A Pleasant Comedy, called The Case is Alterd As it hath beene sundry times acted by the children of the Black-friers Written by Ben Ionson [Device] London, Printed for Bartholomew Sutton, and William Barienger, and are to be sold at the great North doore of Saint Paules Church 1609

Collation A-K in fours, with the title on A and the text beginning at A2

The first title-page is in the British Museum copy with press-mark 644 b 54, the second is the commoner form and corresponds with the running title *A pleasant Comedy, called The Case is Altered*. The other Museum Copy originally contained both titles, but the earlier has been stolen from it in recent years.

The Kemble copy, formerly in Chatsworth Library, presents a striking variant of the second title-page, it omits the words 'Written by Ben Jonson,' though in all other respects there is exact correspondence, e.g. in the turned 'r' of 'sundry' and in the broken lines above and below the printer's device. What is the history of this change of title?

Early in 1609 Jonson had published with Bonian and Walley *The Masque of Queens*, the text of this masque, encumbered with a series of scholarly notes, shows an accuracy which could have been ensured only by Jonson's presence at the printing-house when the work was being set up in type. Bonian and Walley no doubt hoped to publish something more of Jonson's, but *The Case is Altered* is the only work which they managed to secure, and even this Sutton took over from them. The printing of this is so vile that it is certain that Jonson did not see it through the press.

In our critical introduction to the play<sup>1</sup> we noted the absence of Jonson's name from the second title page in the Kemble copy, and we assumed that Jonson had intervened to force this omission upon the printer. Dr W. W. Greg has sent us a very valuable correction. The words 'Written by Ben Jonson' were added, not deleted. The spacing of the page is more regular without the author's name, and this particular line is badly centred. The original title 'Ben Jonson, his Case is Altered' was cancelled because Barrenger, who is not mentioned in the entries in the Stationers' Register, had taken a share in the venture and his name had to appear in the imprint. In the cancel a more normal wording of the title was

adopted, but the printer, having removed Ben's name from the beginning, forgot to put it in at the end. After a few copies had been struck off—only one is recorded—the error was discovered in the printing-office, and the name was unskillfully inserted.

The printer has not been traced. The device of a fleur-de-lis set in a frame, with the motto 'In Domino confido', appears in a variety of forms recorded in Dr R. B. McKerrow's *Printers' & Publishers' Devices*, nos 263 to 272. The pattern here employed is no 269, with the broad bud of the flower actually touching the leaf on the left and with the F of 'CONFIDO' so badly cut that it looks like a T. John Wolfe had used the device, but it is not known into whose hands it passed after his death in 1601. Dr McKerrow traces it again in *The Tragedy of Thierry and Theodoret*, printed by T. Wälkley in 1621.

*The Case is Altered* is a rare example of a Jonson text which may be described as thoroughly bad. The following copies have been collated for the text of the present edition:

British Museum copy, with press-mark 644 b 54, wanting sig K (= A in the list below)

British Museum copy, T 492 (9), wanting all leaves after sig H 4 (= 3)

Bodleian Copy, Malone 225 (= C)

Dyce copy with inlaid title-page (= D)

Dyce copy with T. Jolley's book-plate (= E)

Dyce copy loosely bound with MS. verses at end, badly cropped and with torn title-page (= F)

The Kemble copy, formerly at Chatsworth, now in the Henry E. Huntington Library (= G)

The sheets of the Quarto were much corrected in passing through the press. The following is a list of the corrections:

Sig A 4 <sup>v</sup>	I v 11	dost C, D, F	doo's A, B, E, G
B	I v 30	Maximilian of Vicenza	Maximilian of Vicenza
		D	the rest
	I v 36	valient, D	valient the rest
	I v 40	well D	Well the rest

Sig B	I v 40 s d	<i>Inmper</i> D	<i>Inmper</i> the rest
	I v 43	<i>Capricio</i> D	<i>Capricio</i> the rest
	I vi 3	<i>Angelo</i> D	<i>Angelo</i> , the rest
	I vi 4	him <i>om</i> D	( <i>Inserted in the rest</i> )
		means D	meanes, <i>the rest</i>
	I vi 13	scence D	sence <i>the rest</i>
	I vi 16	weakes D	weaknes <i>the rest</i>
	I vi 17	concepted D	conceited <i>the rest</i>
	I vi 18 s d	<i>Angelo</i> D	<i>Angelo</i> the rest
	I vi 71	No ? 1	No <i>the rest</i>
B 2 <sup>v</sup>	I vi 90	<i>Angello</i> D	<i>Angello</i> the rest
	I vii heading	<i>Sebast</i> , D	<i>Sebast</i> the rest
	I vii 4 s d	<i>Martino</i> D	<i>Martino</i> the rest
	I vii 6	nought D	nought, <i>the rest</i>
	I vii 17	crost D	crost, <i>the rest</i>
B 3	I vii 25	<i>your</i> D	<i>his</i> the rest
B 4 <sup>v</sup>	I ix 33	prauer D	deprauer <i>the rest</i>
	I ix 37	presently D	presently <i>the rest</i>
	I ix 40	Maddame D	Maddame, <i>the rest</i>
	I ix 56	my D	mine <i>the rest</i>
	I ix 57	sound D, G	sound, <i>the rest</i>
C <sup>v</sup>	I ix 98	ranged 1 L	rang'd <i>the rest</i>
	I x 4	<i>Pau</i> A, E and (?) F	<i>Pau</i> the rest
		well, 1, C, E	well <i>the rest</i>
	I x 15	returned 1, E	return'd <i>the rest</i>
	I x 16	heaully 1, E	heaully, <i>the rest</i>
	I x 17	want nothing 1, E	want nothing <i>the rest</i>
	I x 18	all 1, E	all <i>the rest</i>
	I x 19	sweet 1, E	sweet, <i>the rest</i>
	I x 25	soule, B, C, D, F	soule 1, E
	I x 26	Receue hi 1, E	Receue him <i>the rest</i>
		loue A, E	loue, <i>the rest</i>
		defects, 1, E	defects <i>the rest</i>
C 2	I x 27	a bsence 1, E	absence <i>the rest</i>
	I x 30	you, 1, E	you <i>the rest</i>
	I x 31	Faith A, E	Faith <i>the rest</i>
	I x 36	meene A, E	meane <i>the rest</i>
	I x 37	good A, E	good, <i>the rest</i>
	I x 45	<i>Satrapas</i> A, E	<i>Satrapas</i> the rest
	I x 47	no A, E	not <i>the rest</i>
	I x 48	go A, E	go <i>the rest</i>
C 3	II i 66	Tho G	The <i>the rest</i>
C 4	II ii 49	I om A, E	( <i>Inserted in the rest</i> )
C 4	II ii 53	Though A, E	Thought <i>the rest</i>
D <sup>v</sup>	II iv 46	cerimon y B, C, E	cerimony <i>the rest</i>
	II iv 58	Iealous 1, D, F, G	Iealous B, C, E

Sig	D 2 <sup>v</sup>	II vi 19	it- <i>A, D, F</i>	it- <i>the rest</i>
	E 4	III v 27	wi thin, <i>B, C, D, E</i>	
			w i thin <i>F</i>	within <i>A</i>
	F	IV i 67	<i>Chamount</i> , <i>B, C, D,</i> <i>E, F, G</i>	<i>Chamount A</i>
	F 3	IV III 31	signior <i>A</i>	signior <i>the rest</i>
		IV III 42	abroad, <i>A</i>	abroad <i>the rest</i>
		IV III 43	Mounsieur <i>A</i>	Mounsieur <i>the rest</i>
	F 4 <sup>v</sup>	IV v 41	<i>Omon A</i>	<i>Omon</i> , the rest
		IV v 45	para- hrase <i>A</i>	para-  phrase <i>the rest</i>
	G	IV v 50	heauy <i>C, D</i>	heauy, <i>the rest</i>
		IV v 53	speakefor <i>C, D</i>	speake for <i>the rest</i>
			will <i>C, D</i>	wil <i>the rest</i>
			being ratitude <i>A, B,</i> <i>E, F, G</i>	be ingratitude <i>C, D</i>
		IV v 54	ould <i>C, D</i>	old <i>the rest</i>
			all, <i>C, D</i>	all <i>the rest</i>
		IV v 58	circumference <i>C, D</i>	circumference, <i>the rest</i>
		IV vi heading	<i>Rachel</i> , <i>C, D</i>	<i>Rachel</i> the rest
		IV vi 1	thee, <i>A; C, D</i>	thee, <i>the rest</i>
		IV vi 4	ye'are <i>C, D</i>	y'are <i>the rest</i>
		IV vi 5	e lection <i>A, B, E, F, G</i>	election, <i>C, D</i>
	G <sup>v</sup>	IV vi 19	I that <i>C, D</i>	I, that <i>the rest</i>
		IV vi 20	practise, <i>C, D</i>	practise <i>the rest</i>
		IV vi 23	leau <i>C, D</i>	leau <i>the rest</i>
		IV vi 29	n ow <i>C, D</i>	now <i>the rest</i>
	G 2 <sup>v</sup>	IV viii 10	kinsman <i>A, B</i>	kinsman, <i>the rest</i>
		IV viii 17	dur, tno-  <i>D</i> dur, tno   <i>C</i>	durt, no   <i>the rest</i>
		IV viii 39	firsbush <i>C</i>	firsbush <i>the rest</i>
		IV viii 40	teare, <i>C, D</i>	teare <i>the rest</i>
			m y <i>G</i>	my <i>the rest</i>
			haire <i>C, D</i>	haire, <i>the rest</i>
			reloulue <i>C, D</i>	reluolue <i>the rest</i>
	G 3	IV viii 57	ground, <i>C, D</i>	ground <i>the rest</i>
		IV viii 70	sences, <i>C, G</i>	sences, <i>the rest</i>
	G 3 <sup>v</sup>	IV viii 78	wit h <i>C, D</i>	with <i>the rest</i>
	G 4	IV ix 41	gupgeon <i>C, D</i>	gudgeon <i>the rest</i>
	G 4 <sup>v</sup>	IV x 15	<i>Couni C, D</i>	<i>Couni</i> the rest
		IV x 17	spaeke <i>C, D</i>	speake <i>the rest</i>
		IV x 18	sim ple <i>B</i>	simple <i>the rest</i>
		IV x 26	prtext <i>C, D</i>	pretext <i>the rest</i>
		IV x 27	ccanno <i>C, D</i>	canno <i>the rest</i>
		IV x 28	Lord, <i>C, D</i>	Lord <i>the rest</i>
		IV x 39	lotah <i>C, D</i>	loath <i>the rest</i>
		IV x 42	willy ou <i>C, D</i>	will you <i>the rest</i>

Sig G 4 <sup>v</sup>	IV xi 1	substance C D	substance, <i>the rest</i>
		<i>Chamont, C, D</i>	<i>Chamont the rest</i>
	IV xi 4	secreet C, D	secret <i>the rest</i>
H 2	IV xi 79	guet rue G	güe true <i>the rest</i>
H 3 <sup>v</sup>	V vi 7	rapier C, D	rapier <i>the rest</i>

In the critical apparatus of the text these corrections are indicated thus 'doo's *corr Q* dost, *Q* originally' But it is necessary to tabulate them here lest they should be lost sight of in the mass of minor corrections required to adjust the wrong punctuation, the jumbled sentences, and the dislocated verse in which the Quarto abounds. Even after his efforts to revise, the printer left in the text 'Capriccio' (I v 43) and 'reluolue' (IV viii 40). Perhaps his commonest error is to interchange two stops in the same sentence thus at IV xi 1 he printed originally

Come on false substance shadow to *Chamont*,  
Had you none else to worke vpon but me,

Seeing his error, he corrected the first line to

Come on false substance, shadow to *Chamont*

but he seldom adjusted errors of this kind. Minor proofs of his incompetence, such as turned letters and the use of wrong founts, are frequent these are ignored in this edition except where the original printer himself corrected them. So are inconsistencies in the catchwords, only the errors of these are noted.

Mr W C Hazlitt wrongly stated, both in his *Manual for the Collector and Amateur of Old English Plays* and in his *Bibliographical Collections, Second Series*, p. 320, that *The Case is Altered* was reprinted in the Folio of 1692. Mr H C Hart (*The Works of Ben Jonson*, I, p. xxviii) even added that the reprint was careless. The play was not reprinted till 1756, when Whalley included it in his edition. He modernized the text and made a few perfunctory corrections. Gifford was the first to attempt a critical recension. Accusing Whalley of negligence and of 'even adding to the blunders of the original'—a charge wholly unjustified—



he concluded complacently, 'In revenge, I have given a double portion of attention to it' Gifford's most marked improvement of the text was to distribute the verse correctly in this he has been followed by all later editors, the passages are indicated in the critical apparatus of the present text by the formula 'Prose in Q' In addition he carried through the numbering of acts and scenes, localized the latter, inserted stage directions freely, and tinkered the false French of Pacue He interfered with the text far less than might be expected from his ominous statement that he had paid special attention to it He expands colloquial forms like 'let's', 'hem', 'ha', he generally substitutes 'O lord' and 'Odso' for 'O God' and 'Godso', but it is only occasionally that he alters a word, e g in v 1 7 'wooning trickes' appears as 'coying tricks', and in iv iii 45 he inserts a 'voila' to touch up the French

The play has been four times reprinted in recent years—separately as an acting copy for the students of the University of Chicago, who performed this comedy on May 17, 1902, and also by Mr H C Hart, who lived to complete only two volumes of his projected edition for Methuen's *Standard Library*, and by Professor F Schelling, who has edited the plays for the *Everyman Library* All three editions are based on the Quarto, but frequently accept Gifford's corrections In 1917 Dr W E Selin issued a careful reprint of the Quarto from the copy in the collection of Mr W A White, of New York ('Yale Studies in English', no lv1) With this text he collated the Bodleian and British Museum copies, and the Kemble copy, then at Chatsworth, he records many of the printer's variants The present edition is a revised text, as conservative as it is possible to make it It is a reissue of the Quarto with just that minimum of correction which is required to give effect to the printer's good intentions, unfortunately, from the condition of the text, the minimum looks persistently like a maximum *The Case is Altered* is thus in glaring contrast to all Jonson's other works except *The English Grammar*

published after his death in the Folio of 1640, the technical form of which baffled the printer

The Quarto marks the acts and scenes inaccurately as far as the opening of the fourth act. Sometimes it prefixes a list of the characters taking part in the scene: this is the method in the manuscripts of Plautus and Terence, and Jonson adopted it in the plays which he himself sent to press. But the Quarto also heads scenes in the usual way (e.g. i vi), sometimes it follows up the enumeration of characters by marking entrances and exits afterwards (e.g. i i, where '*Juniper, Omon, Antony Baladino*' probably come from Jonson's own manuscript, while the stage direction at ii 2, 3, '*Enter Omon in hast*', is a play-house annotation), sometimes the printer makes nonsense by prefixing '*Enter*' to the list of characters (e.g. i v, '*Enter Juniper, Antonio, Sebastian, Vincentio, Balthasar and Christophero*', where Juniper, Antonio, and Valentine, who is ignored, are on the stage already, Sebastian, Martino, Vincentio, and Balthasar actually enter, and Christophero enters later at i 8)

Jonson's own method was to mark a new scene in nearly every case where a new character enters. The Quarto shows sufficient traces of this method to suggest that it was in the manuscript, but it has been disturbed, perhaps by stage requirements. Thus, in Act i, if scenes iv and v are to be retained, as marked in the Quarto, they must be preceded by ii and iii, which are not marked. It has been decided to adopt this system in the reprint and so bring *The Case is Altered* into harmony with Jonson's other plays.

In one important point the Quarto has been wrongly altered by most modern editions. The fourth act is correctly marked. Gifford carried on the third act to the end of iv 11. But Maximilian's return opens a new phase of the plot and is an excellent starting-point for the new act. Modern editors seem disposed to shrink from a short act as an anomaly, hence even in *Hamlet* they are content to start the fourth act 'at a time when', as Johnson puts it,

'there is more continuity of action than in almost any other of the scenes'

Mr Crawford noted<sup>1</sup> that the following lines from this play were quoted in *Bel-vedère or the Garden of the Muses*, compiled by A M and published in 1600, nine years before the play was printed

On page 128 '*Of Couetousnes, Auarice*'

Gold, that makes all men false, is true it selfe (=II 1 31)  
 The more we spare, the more we hope to haue (=II 1 66)  
 To haue gold, and to haue it safe, is all (=III v 28)

On page 67 '*Of Nobilitie*'

*He is not noble, but most basely bred,  
 That ransacks tombes, and doth deface the dead* (=II 1 45-6)

A M adapted his quotations freely, to make them even five-foot lines

<sup>1</sup> *Notes and Queries*, 10th Series, xi, pp 41-2



# BEN IONSON

*HIS*

CASE IS ALTERD.

A it h th been si dry'ti    Acted by the  
Children f h Black -frier .



AT LOND N  
Pri t d for rthol ew S tto , dwelling in P ul  
Ch rc r-y rd cere the grea orth doore of S.  
P e Church.    09.

# A Pleasant Comedy

CALLED:

The C se i Al erd.

A ith th b e si ndry time & d by h  
chi dre of th l ck-frie .

Witten by B . I o n o ,



LONDON,

Printed for Bartholo e S tto , d Willi rr 12 r,  
and are to be sold tthe r tN rth-d or  
of S in P ule Ch rch. i .



# 〈The Persons of the Play.

COVNT FERNEZE	
LORD PAVLO FERNEZE, <i>his son</i>	
AVRELIA	} <i>his daughters</i>
PHÆNIXELLA	
CAMILLO FERNEZE, <i>supposed Gasper</i>	5
MAXIMILIAN, <i>general of the Milanese</i>	
CHAMONT, <i>a soldier of France, friend to Gasper</i>	
ANGELO, <i>friend to Paulo</i>	
FRANCISCO COLONNIA	
IAQVES DE PRIE, <i>supposed a beggar (MELVN, 10</i> <i>steward to Chamont's father,</i>	
RACHEL DE PRIE, <i>supposed his daughter (ISABEL,</i> <i>sister to Chamont)</i>	
ANTONIO BALLADINO, <i>pageant poet to the City of</i> <i>Milan</i>	
PETER ONION, <i>groom of the hall to Count Ferneze</i>	
IVNIPER, <i>a cobbler</i>	
CHRISTOPHERO, <i>steward to Count Ferneze</i>	15
SEBASTIAN	} <i>his servants</i>
MARTINO	
VINCENTIO	
BALTHASAR	
VALENTINE, <i>servant to Colonia</i>	20
NVNCIO	
PACVE, <i>page to Gasper</i>	
FINIO, <i>page to Camillo</i>	
<i>Page to Paulo</i>	
<i>Sewer</i>	25
<i>Seruingmen</i>	
<i>Soldiers</i>	

THE SCENE

MILAN.〉





A pleasant Comedy called, the  
*Case is Altered.*

Actus primi, Scæna prima.

*Sound after a flourish, Iuniper a Cobler is discovered,  
 sitting at worke in his shoppe and singing*

*Iuniper, Onon, [Antony Baladino]*

**Y**OV wofull wights giv eare a while,  
*And marke the tenor of my stile, Enter Onon*  
*Which shall such trembling hearts unfold in hast*  
*As seldome hath to fore bene told.*  
*Such chances rare and dolefull newes Oni Fellow Iuniper 5*  
*peace a Gods name*  
*As may attempt your wits to muse Oni Gods so, heere*  
*man A pox a God on you*  
*And cause such trickling teares to passe,*  
*Except your hearts be flint or brasse Oni Iuniper, Iuniper 10*  
*To heare the newes which I shall tell,*  
*That in Castella once befell*  
 Sbloud, where didst thou learne to corrupt a man in the  
 midst of a verse, ha ?

*Onon Gods lid man, seivice is ready to go vp man, you 15*  
 must slip on your coate and come in, we lacke waiters  
 pittifully

*Iunip A pittifull hearing, for now must I of a merry*  
 Cobler become <a> mourning creature

*Onon Well youle come 20*

*Iunip Presto Go to, a word to the wise, away, fie,*  
 vanish *Exit Onon*

Lye there the weedes that I disdaine to weare

*1 1 stage dir Sound flourish,] Sound ? flourish Q Antony]*  
*Antony Q 5 Fellow] fellow Q 6 peace] Peace Q 19 a G*  
*21 fie,] fie ? Q 22 Stage dir at 19 in Q*

## &lt;Scæne 2.

*Enter Antonio Balladino* >*Anto* God saue you Maister *Iuniper**Iun* What Signior Antonio Balladino, welcome sweet  
*Ingle**Anto* And how do you sir ?5 *Iun* Faith you see, put to my shifts here as poore retainers be oftentimes Sirrah *Antony* ther's one of my fellowes mightely enamored of thee, and I faith you slaue, now you're come I'll bring you together, it's *Peter Onion*, the groome of the hal, do you know him ?10 *Anto* No not yet, I assure you*Iun* O he is one as right of thy humour as may be, a plaine simple Rascal, a true dunce, marry he hath bene a notable vilaine in his time he is in loue, sirrah, with a wench, & I haue preferd thee to him, thou shalt make  
15 him some pretie *Paradox* or some *Aligory*, how does my coate sit ? well ?*Anto* I very well*Enter Onion**On* Na<y> Gods so, fellow *Iuniper*, come away*Iun* Art thou there mad slaue, I come with a powder  
20 Sirrah fellow *Onion*, I must haue you peruse this Gentleman well, and doe him good offices of respect and kindnesse, as instance shall be giuen <Exit>*Anto* Nay good maister *Onion* what do you meane, I pray you sir, you are to respectiue in good faith25 *Onion* I would not you should thinke so sir, for though I haue no learning, yet I honour a scholer in any ground of the earth sir Shall I request your name sir ?*Anto* My name is Antonio Balladino*On* Balladino ? you are not Pageant Poet to the City  
30 of *Millaine* sir, are you ?

1 11 ] *Enter Antonio Balladino* G 6 oftentimes Sirrah] oftentimes,  
 sirrah Q 8 you're] your Q it's] it's Q 9 him? ] him Q 13 a  
 notable] anatable Q 14 a wench] awench Q 16 well? ] well Q 19 pow-  
 der ] powder ? Q 20 Sirrah begins a new line in Q Onion,] Onion Q  
 22 Exit G 24 sir,] sir Q respectiue] respectue Q 27 earth sir ] earth  
 sir, Q Shall begins a new line in Q 29 On ] On, Q 30 you ? ] you Q

*Anto* I supply the place sir when a worse cannot be had sir

*On* I crie you mercy sir, I loue you the better for that sir, by Iesu you must paidon me, I knew you not, but I'd pray to be better acquainted with you sir, I haue seene 35 of your works

*Anto* I am at your seruice good Maister *Onon*, but concerning this maiden that you loue sir <sup>2</sup> what is she <sup>2</sup>

*Onon* O did my fellow *Iumper* tell you <sup>2</sup> marry sir, she is as one may say, but a poore mans child indeede, and <sup>40</sup> for mine owne part I am no Gentleman borne I must confesse, but *my mind to me a kingdome is truly*

*Anto* Truly a very good saying

*Onon* 'Tis somewhat stale, but that's no matter

*Anto* O 'tis the better, such things euer are like bread, <sup>15</sup> which the staler it is, the more holesome

*Onon* This is but a hungry comparison in my iudgement

*Anto* Why, I'll tell you, *M Onon*, I do vse as much stale stuffe, though I say it my selfe, as any man does in that kind I am sure Did you see the last *Pageant*, I set forth <sup>2</sup> <sup>50</sup>

*Onon* No faith sir, but there goes a huge report on't

*Anto* Why, you shal be one of my *Mæcen-asses*, I'll giue you one of the bookes, O you'll like it admirably

*On* Nay that 's certaine, I'll get my fellow *Iumper* to read it <sup>55</sup>

*Anto* Reade it sir, I'll reade it to you

*Onon* Tut then I shall not chuse but like it

*Anto* Why looke you sir, I write so plaine, and keepe that old *Decorum*, that you must of necessitie like it, mary you shall haue some now (as for example, in plaies) <sup>60</sup> that will haue euery day new trickes, and write you nothing but humours indeede this pleases the Gentlemen but the common sort they care not for't, they know not what to make on't, they looke for good matter, they, and are not edified with such toyes <sup>65</sup>

I 11 31 a worse] aworse Q 34 I'lld] Il'd Q 38 she ' ] she, Q  
42 truly on' G 44 'Tis] T'is Q 45 'tis] t is Q

*Onon* You are in the right, I'll not give a halfpenny to see a thousand on 'hem I was at one the last Tearme, but & euer I see a more roguish thing, I am a peece of cheese, & no *onon*, nothing but kings & princes in it, the foole  
70 came not out a 10t

*Anto* True sir, they would haue me make such plaies, but as I tell hem, and they'll giue me twenty pound a play, I'll not raise my vaine

*Onon* No, it were a vaine thing, and you should sir  
75 *Anto* Tut giue me the penny, giue me the peny, I care not for the Gentlemen I, let me haue a good ground, no matter for the pen, the plot shall carry it

*Onon* Indeed that's right, you are in print already for the best plotter

80 *Anto* I, I might as well ha bene put in for a dumb shew too

*Oni* I marry sir, I maile you were not, stand aside sir a while

*<Exit Antonio>*

### *<Scæne 3.>*

*Enter an armd Sewer some halfe-dozen in mourning  
coates following, and passe by with seruice*

*Enter Valentine*

*Onon* How now friend, what are you there? be vncovered Would you speake with any man here?

*Valen* I, or else I must ha' returnd you no answer

*Oni* Friend, you are somewhat to peremptory, let's  
5 craue your absence nay neuer scorne it, I am a little your better in this place

*Valen* I do acknowledge it

*Onon* Do you acknowledge it? nay then you shall go forth, Ile teach you how <you> shall acknowledge it another  
10 time, go to, void, I must haue the hall purg'd, no setting vp of a rest here, packe, begone

I 11 83 *Exit Antonio* G  
2 vncovered ] vncovered, Q  
with 6 in Q 9 you W

I 111 (Heading) following.] following Q  
Would begins a new line in Q 7 ranged

*Valen* I pray you sir is not your name *Onion* ?

*Oni* Your friend as you may vse him, and *M Onion*,  
say on

*Valen* *M Onion* with a murraine, come come put off <sup>15</sup>  
this Lyons hide, your eares haue discouered you, why

*Peter* ! do not I know you *Peter* ?

*Onion*. Gods so, *Valentine* ! .

*Valen* O can you take knowledge of me now sir ?

*Oni* Good Lord, sirra, how thou art altred with thy <sup>20</sup>  
trauell ?

*Valen* Nothing so much as thou art with thine office,  
but sirra *Onion*, is the *Count Ferneze* at home ?

[*Exit Anthony* ]

*Oni* I Bully, he is aboue , and the Lord *Paulo Ferneze*,  
his son, and Maddam *Aurelia*, & maddam *Phoenixella*, his <sup>25</sup>  
daughters, But O *Valentine* ? .

*Valen* How now man, how dost thou ?

*Oni* Faith sad, heauy, as a man of my coate ought to be

*Valen* Why man, thou wert merry inough euen now

*Oni* True, but thou knowest 30

*All creatures here soiorning, vpon this wretched earth,*

*Sometimes haue a fit of mourning, as well as a fit of mirth.*

O *Valentine*, mine old Lady is dead, man

*Valen* Dead !

*Oni* I faith 35

*Valen* When dyed she ?

*Onion* Mary, to morrow shall be three months, she was  
seene going to heauen they say, about some fve weekes  
agone ! how now ? trickling teares, ha ?

*Valen* Faith thou hast made me weepe with this newes <sup>40</sup>

*Onion* Why I have done but the parte of an *Onion*, you  
must pardon me

## Scæne 4.

*Enter the Sewer, passe by with seruice againe, the seruing-men take knowledge of Valentine as they goe Iuniper salutes him*

*Iuni* What *Valentine*? fellow *Onion*, take my dish I  
 prithee You rogue sirrah, tell me, how thou dost, sweet  
*Ingle* *Exit Oni*

*Valen* Faith, *Iuniper*, the better to see thee thus frolicke  
 5 *Iuni* Nay, slid I am no changling, I am *Iuniper* still,  
 I keepe the pristinate ha, you mad *Hieroglyphick*, when shal  
 we swagger?

*Valen* *Hieroglyphick*, what meanest thou by that?

*Iuni* Meane? Gods so, ist not a good word man? what?  
 10 stand vpon meaning with your freinds? Puh, *Absconde*

*Valen* Why, but stay, stay, how long has this sprightly  
 humor haunted thee?

*Iuni* Foe humour, a foolish naturall gift we haue in the  
*Æquinoctiall*

15 *Valen* Naturall, slid it may be supernaturall, this?

*Iuni* *Valentine*, I prithee ruminate thy selfe welcome  
 What *fortuna de la Guerra*?

(*Valen* O how pittifully are these words forc't As  
 though they were pump't out on's belly)

20 *Iuni* Sirrah *Ingle*, I thinke thou hast seene all the strange  
 countries in Christendome since thou wentst?

*Valen* I haue seene some *Iuniper*

*Iuni* You haue seene *Constantinople*?

*Valen* I, that I haue

25 *Iuni* And *Ierusalem*, and the *Indies*, and *Goodwine Sands*,  
 and the tower of *Babylon*, and *Venice* and all

I 14 Scæne 4.] Scæne 2 Q Stage dir Sewer] sewer Q 1 *Valen*  
*line*] *Valentine* Q 2 prithee You] prithee you Q 3 *Stage dir*, inserted  
 in Q after still in l 5 5 still,] still Q 6 I keepe a new line in Q  
 pristinate W pristinate Q 7 swagger ?] swagger Q 8 that ?] that  
 Q 10 freinds ? Puh] freinds Puh Q 17 *Guerra* ?] *Guerra* Q  
 18-19, 27-28 *Asides* not marked in Q Jonson's use of brackets for this  
 purpos. has been adopted in the text 18 As begins a new line in Q

*Valen* I all, (no marle and he haue a nimble tong, if he practise to vault thus from one side of the world to another)

*Iuni* O it's a most heauenly thing to trauel, & see countries, especially at sea, and a man had a pattent not to 30 be sicke

*Valen* O sea sicke Iest, and full of the scuruie

Scæne 5.

*Enter [Iuniper, Antonio,] Sebastian, Martino, Vincentio, Balthasar [and Christophero]*

*Seba Valentine* ? welcome I faith, how dost sirra ?

*Mart* How do you good *Valentine* ?

*Vincen* Troth, *Valentine*, I am glad to see you

*Balth* Welcome sweet rogue

*Sebast* Before God he neuer\*lookt better in his life 5

*Balth* And how ist man ? what, *Alla Coragio*

*Valen* Neuer better gentlemen I faith

*Iuni* S'will here comes the steward

<Enter Christophero >

*Christ* Why how now fellowes, all here ? and nobody to waight about now they are ready to rise ? looke vp one 10 or two *Signior Francesco Colonna's* man how doo's your good maister ? *Exeunt Iuniper, Martino, Vincentio*

*Valen* In health sir, he will be here anon

*Christo* Is he come home, then ?

*Valen* I sir, he is not past sixe miles hence, he sent me 15 before to learne if *Count Ferneze* were here and returne him word

*Christo* Yes, my Lord is here, and you may tel your maister he shal come very happily to take his leaue of Lord *Paulo Ferneze* who is now instantly to depart with other 20 noble gentlemen, vpon speciall seruice

I v Scæne 5] Scæne 3 Q 1 faith,] faith Q 2 *Valentine* ?]  
*Valentine* Q 6 *Alla*] *Allo* G 8 *Enter Christophero* G 9 fellowes ]  
 fellowes Q 11 two ] two Q *Colonna's* G *Colonia's* Q *Colonia's*  
 W doo's corr Q dost Q originally 12 maister ?] maister Q 13,  
 15 sir,] sir Q



*Valen* I will tell him sir

*Christo* I pray you doe, fellowes make him drinke

*<Exit>*

*Valen* Sirs, what seruice ist they are imployed in ?

25 *Sebast* Why against the *French*, they meane to haue  
a fling at *Mullaine* againe they say

*Valen* Who leades our forces, can you tell ?

*Sebast* Maſtry that do's Signior *Maximilian*, he is aboue,  
now

30 *Valen* Who, *Maximilian* of *Vicenza* ?

*Balt* I he, do you know him ?

*Valen* Know him ? O yes he's an excellent braue  
soldier

*Balt* I so they say, but one of the most vaine glorious  
35 men in *Europe*

*Valen* He is indeed, maſtry exceeding valient

*Sebast* And that is rare

*Balt* What ?

*Sebast* Why to see a vaine glorious man valient

40 *Valen* Well he is so I assure you *Enter Iuniper*

*Iun* What no further yet, come on you precious rascall,  
sir *Valentine*, Ile giue you a health I faith, for the heauens  
you mad *Capriccio*, hold hooke and line *<Exeunt>*

## Scène 6.

*Enter Lord Paulo Ferneze, his boy following him*

*Pau* Boy

*Boy* My Lord

*Pau* Sirrah go vp to Signior *Angelo*,  
And pray him (if he can) deuise some meanes,

1 v 25 *French*,] *French* Q 28 *Maximilian* ,] *Maximilian* ? Q  
30 *Maximilian* of *Vicenza* corr Q *Maximilian* of *Vicenza* Q originally  
31 he ,] he ? Q 34 vaine glorious] vaine glorious Q 36 valient  
corr Q valient, Q originally 38 What ?] What Q 40 Well corr  
Q well Q originally Stage dir *Iuniper* corr Q *Iuniper* Q originally  
43 *Capriccio*] *Capriccio* corr Q *Capriccio* Q originally *Capriccio* W  
*Exeunt* G 1 v 1 Scène 6] Scène 4 Q SCÈNE II A Room in Count  
Ferneze's House G 3 *Angelo*, W *Angelo*, corr Q *Angelo*  
Q originally 4 him om originally in Q meanes, corr Q means  
Q originally

To leaue my father, and come speake with me 5

Boy I will my Lord

<Exit>

Pau Well, heauen be auspicious in the euent,

For I do this against my *Genius*,

And yet my thoughts cannot propose a reason,

Why I should feare, or faint thus in my hopes, 10

Of one so much endeered to my loue

Some sparke it is, kindled within the soule

Whose light yet breaks not to the outward sence,

That propagates this tymerous suspect,

His actions neuer carried any face 15

Of change, or weaknes then I iniury him,

In being thus cold concerted of his faith,

O here he comes Enter *Angelo* <with the boy>

Ang How now sweet Lord, whats the matter?

Pau Good faith his presence makes me halfe ashamd 20

Of my straid thoughts Boy, bestow your selfe Exit *Boy*

Where is my father, Signior *Angelo*?

Ang Marry in the galery, where your Lordship left him

Pau Thats well Then *Angelo* I will be brieft,

Since time foibids the vse of circumstance 25

How well you are receu'd in my affection,

Let it appeare by this one instance, onely

That now I will deliuer to your trust,

The deerest secrets, treasurd in my bosome

Deare *Angelo*, you are not euery man, 30

But one, whome my election hath design'd,

As the true proper obiect of my soule

I vrge not this t'insinuate my desert,

Or supple your tri'd temper, with soft phrases,

i vi 6 *Boy*] *Boy* Q Stage dir supplied by G 7 Well, heauen] Well  
 heauen, Q 13 sence corr Q scence Q originally 16 weaknes corr  
 Q weakes Q originally him ] him ? Q 17 concerted corr Q con-  
 cepted Q originally 18 stage dir Enter *Angelo*] Re-enter *Page* with  
*Angelo* G *Angelo* corr Q *Angelo* originally 20 ashamd] ashamd  
 Q 21 Boy, bestow] Boy Bestow Q 22 *Angelo*] *Angelo* ? W  
*Angelo* Q 24 *Angelo*] *Angelo* W *Angelo* Q brieft,] brieft Q  
 25 circumstance ] circumstance, Q 26 receu'd] receiued Q 27  
 onely,] onely Q 29 bosome ] bosome, Q 30 *Angelo*, you] *Angelo*,  
 you W *Angelo* You Q

35 True frendship lothes such oylly complement  
 But from th'aboundance of that loue, that flowes  
 Through all my spirits, is my speech enforc'd

*Ang* Before your Lordship do proceed too far,  
 Let me be bould to intimate thus much,  
 40 That what so ere your wisdom hath t'expose,  
 Be it the waightiest and most rich affaire,  
 That euer was included in your breast,  
 My faith shall poise it, if not—

*Pau* O no more,  
 Those words haue rapt me with their sweet affects,  
 45 So freely breath'd, and so responsible  
 To that which I endeuour'd to extract,  
 Arguing a happy mixture of our soules

*Ange* Why were there no such *sympathy* sweete Lord,  
 Yet the impressure of those ample fauours,  
 50 I haue deriu'd from your vnmatched spirit,  
 Would bind my faith to all obseruances

*Pau* How! fauours *Angelo*, ô speake not of them,  
 They are meere paintings, and import no merit  
 Lookes my loue well? thereon my hopes are plac't  
 55 Faith, that is bought with fauours, cannot last *Enters Boy*  
*Boy* My Lord

*Pau* How now?

*Boy* You are sought for all about the house, within,  
 The *Count* your father calls for you  
 60 *Pau* God, what crosse euents do meet my purposes?  
 Now will he violently fret and grieve  
 That I am absent *Boy*, say I come presently *Exit Boy*  
 Sweet *Angelo*, I cannot now insist  
 Vpon particulars, I must serue the time

65 The maine of all this is, I am in loue

*Ange* Why starts your Lordship?

*Pau* I thought I heard

I vi 44 affects] effects Q 45 responsible] responsible, Q 46 en-  
 deuour'd] endeauoured Q 48 Lord,] Lord? Q 52, 63 Angelo] An-  
 gelo W Angelo Q 53 merit] merit Q 64 time] time Q 66-70  
 Prose in Q

My father comming hitherward, list, ha ?

*Ange* I heare not any thing,

It was but your imagination sure

70

*Pau* No

*Ange* No, I assure your Lordship

*Pau* I would worke safely

*Ange* Why, has he no knowledge of it then ?

*Pau* O no, no creature yet pertakes it but your selfe 75

In a third person, and beleue me friend,

The world containes not now another spirit,

To whom I would reueile it Harke, harke,

*Servants* { *Signior Paulo* } within  
                  { *Lord Ferneze* }

80

*Ange* A pox vpon those brazen throated slaues,

What are they mad, trow ?

*Pau* Alas, blame not them,

Their seruices are (clock-like) to be set,

Backward and forward, at their Lords command

You know my father's wayward, and his humour 85

Must not receiue a check, for then all obiects,

Feede both his griefe and his impatience,

And those affections in him, are like powder,

Apt to enflame with euery little sparke,

And blow vp reason, therefore *Angelo*, peace 90

within { *Count* Why this is rare, is he not in the garden ?  
          { *Christ* I know not my Lord  
          { *Count* See, call him !

*Pau* He is comming this way, let's withdraw a little,

*Ereunt*

within { *Servants* *Signior Paulo*, *Lord Ferneze*, *Lord* 95  
          { *Paulo*

1 v1 71 No corr Q No ? Q originally 80 *Servants*] *Servants* Q  
84 command ] command, Q 90 *Angelo* corr Q *Angello* Q originally  
93 him !] him ? Q

## Scæne 7.

*Enter Count Ferneze, Maximilian, Aurelia, Phoenixella,  
Sebast<ian>, Balthasar*

*Count* Where should he be, trow ? did you looke in the  
armory ?

*Sebast* No my Lord .

*Count* No; why there ? ô who would keepe such drones ?

*Exeunt Sebast and Baltha*

How now, ha ye found him ? *Enter Martino*

*Mart*

No my Lord

*Count*

No my Lord,

5 I shall haue shortly all my family

Speake nought, but no my Lord Where is *Christophero* ?

*Enter Christophero*

Looke how he stands, you sleepey knaue, *Exit Martino*

What is he not in the Garden ?

*Christo*

No my good Lord

*Count* Your good Lord, ô how this smels of fennell

*Enter Sebast Baltha*

10 You have bene in the garden it appeares, well, well

*Balth* We cannot find him my Lord

*Sebast* He is not in the armory

*Count* He is not, he is no where, is he ?

*Maxi* *Count Ferneze*

15 *Count* Signior

*Maxi* Preserue your patience honorable *Count*

*Count* Patience ? a Saint would loose his patience to be  
crost,

As I am with a sort of motly braines,

See, see, how like a nest of Rookes they stand, *Enter Onon*

20 Gaping on one another ! Now *Diligence*,

What news bring you ?

*Oni* Ant please your honour

1 vii Scæne 7] Scæne 5 Q *Sebast* corr Q *Sebast*, Q originally 4  
Stage dir *Martino* corr Q *Martino* Q originally 4-5 *Count's speech two*  
*lines in Q, divided after family* 6 nought, corr Q nought Q originally  
Lord Where] Lord, where Q *Christophero* ?] *Christophero*, Q 17 crost,  
corr Q crost Q originally 20 Now] now Q 21 Ranged with 20 in Q

*Count* Tut, tut, leaue pleasing of my honour *Diligence*,  
You double with me, come

*Oni* How does he find fault with *Please his Honour* ? 25  
S'wounds it has begun a seruingsmans speech, euer since  
I belongd to the blew order I know not how it may shew,  
now I am in blacke, but - - -

*Count* Whats that, you mutter, sir ? will you proceed ?

*Oni* Ant like your good Lordship . . . 30

*Count* Yet more, Gods precious

*Oni* What, do not this like him neither ?

*Count* What say you sir knaue ?

*Oni* Mary I say your Lordship were best to set me to  
schoole againe, to learne how to deliuer a message 35

*Count* What do you take exception at me then ?

*Oni* Exception ? I take no exceptions, but by Gods so  
your humours - - -

*Count* Go to, you are a Raskall, hold your tongue

*Oni* Your Lordships poore seruant, I 40

*Count* Tempt not my patience

*Oni* Why I hope I am no spirit, am I ?

*Maxi* My Lord, command your Steward to correct the  
slaue

*Oni* Correct him ? S'bloud come you and correct him 45  
and you have a minde to it Correct him, that's a good  
test I faith, the Steward and you both, come and correct him

*Count* Nay see, away with him, pull his cloth ouer his  
eares

*Oni* Cloth ? tell me of your cloth, here's your cloth, nay 50  
and I mourne a minute longer, I am the rottenest *Onion*  
that euer spake with a tongue *They thrust him out*

*Maxi* What call <you> your hind's <name> count  
*Ferneze* ?

*Count* His name is *Onion* Signior 55

1 vii 23-4 *Prose in Q* 24 me *W* we *Q* 25 his corr *Q* you  
*Q* originally *Honour* ?] *Honour* *Q* 36 then ?] then *Q* 36 excep-  
tion] exceptions *Q* 37 Exception ?] Exceptions! *G* 39 to] to *Q*  
45 him ?] him, *Q* 46 it Correct] it, correct *Q* 53 you if hind's]  
hind *W* name *G* 55 Signior] Signior *Q*

*Maxi* I thought him some such sawcy companion

*Count* Signior Maximillian

*Maxi* Sweet Lord

*Count* Let me intreat you, you would not regard

60 Any contempt flowing from such a spirit,

So rude, so barbarous

*Maxi*

Most noble *Count*

Vnder your fauour - - -

*Coun*

Why Ile tell you Signior,

Heele bandy with me word for word, nay more,

Put me to silence, strike me perfect dumb ,

65 And so amaze me, that oft[en]times I know not,

Whether to check or cherish his presumption

Therefore good Signior

*Maxi* Sweet Lord satisfie your selfe, I am not now to  
learn how to manage my affections, I haue obseru'd, and  
70 know the difference betweene a base wretch and a true  
man, I can distinguish them , the property of the wretch  
is, he would hurt and cannot, of the man, he can hurt, and  
will not

*<Aurelia smiles >*

*Coun* Go to, my merry daughter, ô these lookes,

75 Agree well with your habit, do they not ?

## <Scène 8.>

*Enter Jumper*

*Jump* Tut, let me alone By your fauour, this is the  
Gentleman I thinke Sir, you appeare to be an honorable  
Gentleman, I vnderstand, and could wish (for mine owne  
part) that things were conden't otherwise then they are  
5 but (the world knowes) a foolish fellow, somewhat proclue,  
and hasty, he did it in a preiudicate humour , mary now  
vpon better computation, he wanes , he melts , his poore  
eyes are in a cold sweat Right noble Signior, you can have

1 vii 61-2 Most fauour one line in Q 71 them ,] them, Q  
73 Stage dir supplied by G 1 viii Stage dir added to vii 75 in Q  
*Enter Jumper in his cobbler's dress* G 2 thinke ] thinke, Q

but compunction, I loue the man, tender your compassion

*Maxi* Doth any man here vnderstand this fellow? 10

*Iunp* O God sir, I may say *frustra* to the comprehension of your intellection

*Maxi* Before the Lord, he speakes all riddle, I thinke I must haue a comment ere I can conceiue him

*Count* Why he sues to haue hys fellow *Omon* pardon'd, 15  
And you must grant it Signior

*Maxi* O with all my soule my Lord, is that his motion?

*Iunp* I sir, and we shall retort these kind fauours with all allacrity of spirit, we can sir, as may be most expedient, as well for the quality as the cause, till when in spight of 20 this complement I rest a poore Cobler, seruant to my honorable Lord here your friend, and *Iumper* *Exit*

*Maxi* How, *Iumper*?

*Count* I Signior

*Maxi* He is a sweete youth, his tongue has a happy 25 turne when he sleeps

*Count* I, for then it rests

<Scæne 9.>

*Enter Paulo Fernese, Francisco Colonnea, Angelo, Valentine*

O Sir you're welcome,

Why God be thanked you are found at last

Signior *Colonna* truly you are welcome,

I am glad to see you sir so well return'd

*Fran* I gladly thanke your honour, yet indeed 5  
I am sory for such cause of heaunesse,

As hath possest your Lordship in my absence

*Count* O *Francisco*, you knew her what she was!

*Fran* She was a wise and honorable Lady

*Count* I was she not! well, weepe not she is gone 10

I viii 13-14 *Two lines in Q, divided at thinke* 22 here] here, Q  
friend,] friend Q 23 How,] How Q 27 Begins in 1 in Q rests]  
rests, Q 1 1x Stage dir *Colonnea*] *Colomea* Q *Colonia* W  
*Colonna* G 1 you re] your Q 3 *Colonna* G *Coloma* Q *Colonia*  
W 4 return'd] returned Q 8 *Francisco*] *Francisco* Q 10 well,]  
well Q



Pass<1>ons duld eye can make two gñeues of one,  
Whom death marke<s> out, vertue, nor bloud can saue  
Princes, as beggers, all must feed the graue

*Max* Are your horse ready *Loid Paulo* ?

15 *Pau* I signior, the<y> stay for vs at the gate

*Max* Well tis good Ladies I will take my leaue of you,  
be your fortunes as your selues, faire Come let vs to horse  
Count *Ferneze* I beare a spirit full of thanks for all your  
honorable courtesies

20 *Count* Sir I could wish the number and value of them  
more in respect of your deseruings But Signior *Maxi-*  
*millian*, I p<r>ay you a word in priuate

*Aur* I faith brother, you are fitted for a generall yonder  
Beshrow my heart (if I had *Fortunatus* hat here) and

25 I would not wish my selfe a man and go with you, only  
t'enyoy his presence

*Pau* Why, do you love him so well sister ?

*Aur* No by my troth, but I haue such an odde pretty  
apprehension of his humour me thinks that I am eene  
30 tickled with the conceite of it O he is a fine man

*Ang* And me thinks another may be as fine as he

*Aur* O *Angelo*, do you thinke I do vrge any comparison  
against you ? no, I am not so ill bred, as to be a deprauer  
of your worthines beleeeue me, if I had not some hope of  
35 your abiding with vs, I should neuer desire to go out of  
black whilst I liued but learne to speake i' the nose, and  
turne puritan presently

*Ang* I thanke you Lady I know you can flout

*Aur* Come doe you take it so ? I faith you wrong me

40 *Fran* I, but Maddame,

1 ix 12 markes] marks W bloud] blud Q 14 *Paulo* ?] *Paulo*,  
Q 15 signior,] signior Q they W 16-18 *Divided in Q at*  
you and horse 17 be] Be Q selues,] selues ? Q horse]  
horse Q 21 *Maximillian*,] *Maximillian* Q 22 pray W I pay  
*begins a new line in Q They walk aside add G* 23 faith brother,]  
Faith brother Q yonder] yonder, Q 24 Beshrow *begins a new*  
*line in Q* if] If Q *Fortunatus*] *Fortunatus* Q 27 Why,] Why Q  
sister ?] sister Q 30 O he] Ohe Q, *beginning a new line* 32 *Angelo*]  
*Angelo W Angelo Q* do vrge] vrge G any] my W 33 deprauer  
*corr Q prauer Q originally* 37 presently *corr Q* presently Q  
*originally* 40 Maddame, *corr Q* Maddame Q *originally*

Thus to disclaime in all the affects of pleasure,  
May make your sadnesse seeme to much affected,  
And then the proper grace of it is lost

*Phœnix* Indeed sir, if I did put on this sadnesse  
Onely abroad, and in Society, 45  
And were in priuate merry, and quick humor'd,  
Then might it seeme affected and abhord  
But as my lookes appeare, such is my spirit,  
Drown'd vp with confluence of grieffe, and melancholy,  
That like to riuers run through all my vaines, 50  
Quenching the pride and feruour of my bloud

*Max* My honorable Lord? no more  
There is the honour of my bloud ingag'd,  
For your sonnes safety

*Count* Signior, blame me not,  
For tending his security so much, 55  
He is mine onely sonne, and that word onely,  
Hath with his strong, and repercussive sound,  
Stroke my heart cold, and giuen it a deepe wound

*Max* Why but stay, I beseech you, had your Lordship  
euer any more sonnes then this? 60

*Count* Why, haue you not knowen it *Maximilian*?

*Max* Let my Sword faile me then

*Count* I had one other yonger borne then this,  
By twise so many howers as would fill  
The circle of a yeare, his name *Camillo*, 65  
Whome in that blacke, and fearfull night I lost,  
(Tis now a nineteene yeares agoe at least,  
And yet the memory of it sits as fresh  
Within my braine as twere but yesterday)  
It was that night wherein the great *Chamoun*, 70  
The generall for *France*, surpris'd *Vicenza*  
Me thinks the horroure of that clamorous shout

1 ix 41 affects C H Herford effects Q 44 Phœnix | Phœnix Q  
56 mine corr Q my Q originally 57 repercussive] reprecussive Q  
sound, corr Q sound Q originally 60 this?] this Q 61 Why,]  
Why Q 64 howers] how ers Q 71 France, surpris'd Vicenza ]  
France surprised Vicenza, Q

- His souldiers gaue, when they attaind the wall,  
 Yet tingles in mine eare, me thinkes I see  
 75 With what amazed lookes, distracted thoughts,  
 And minds confus'd, we, that were citizens,  
 Confronted one another euery street  
 Was fild with bitter selfe tormenting cries,  
 And happy was that foote, that first could presse  
 80 The flowry champagne, bordering on *Verona*  
 Heere I (imploy'd about my dear wiues safety,  
 Whose soule is now in peace) lost my *Camillo*  
 Who sure was murdered by the barbarous Souldiers,  
 Or else I should haue heard—my heart is great  
 85 *Sorrow is faint, and passion makes me sweat*

*Max* Grieue not sweet *Count*, comfort your spir<sup>(1)</sup>ts  
 you haue a sonne a noble gentleman, he stands in the face  
 of honour For his safety, let that be no question I am  
 maister of my fortune, and he shall share with me Fare-  
 90 well my honorable Lord Ladies once more adiew for your  
 selfe maddam, you are a most rare creature, I tell you so,  
 be not proud of it, I loue you come Lord *Paulo* to horse  
*Pau* Adieu good Signior *Francesco* farewell sister  
*Sound a tucket, and as they passe euery one seuerally de-*  
*part, Maximilian, Paulo Ferneze, and Angelo remaine*  
*Ang* How shall we rid him hence ?

- 95 *Pau* Why well inough sweet Signior *Maximilian*,  
 I haue some small occasion to stay  
 If it may please you but take horse afore,  
 Ile ouer take you, ere your troopes be rang'd

*Max* Your motion doth last well Lord *Ferneze* I go  
*Exit Max*

1 ix 73 gaue, when] gaue' when Q 74 eare] eais W 79 presse]  
 presse, Q 81 safety,] safety) Q 85 faint,] faint ? Q 86  
*Max*] *Max* Q *Count*,] Count Q spirits ] spirits, Q 88 safety,]  
 safety Q 90 once more adiew ] onc emore adiew, Q 91 maddam,]  
 maddam Q 93 sister] sisters G After 93 SCENE III The street  
 before Jaques de Prie's house | *Enter Paulo Ferneze, and Angelo,*  
*followed by Maximilian* G 94 hence ?] hence Q After 94 c w  
*Pau* Q 95 inough ] inough ? Q 97 afore,] afore Q 98 rang'd  
 corr Q ranged Q originally 99 doth W hatn Q

<Scæne 10.>

*Pau* Now if my loue, faire *Rachel*, were so happy,  
But to looke forth See fortune doth me grace,

*Enter Rachel*

Before I can demaund How now <my> loue ?  
Where is your father ?

*Rach* Gone abroad my Lord

*Pau* That's well

*Rach* I but I feare heele presently returne 5  
Are you now going my most honor'd Lord ?

*Pau* I my sweet *Rachel*

(*Ang* Before God, she is a sweet wench )

*Pau* *Rachel* I hope I shall not need to vrge,  
The sacred purity of our affect's, 10  
As if it hung in triall or suspence  
Since in our hearts, and by our mutuall voves,  
It is confirmd and seald in sight of heauen  
Nay doe not weepe, why starte you ? feare not, Loue,  
Your father cannot be return'd so soone, 15  
I prithee doe not looke so heauily,  
Thou shalt want nothing

*Rach* No ? is your presence nothing ?  
I shall want that, and wanting that, want all  
For that is all to me

*Pau* Content thee sweet,  
I haue made choise here of a constant friend, 20  
This gentleman, one, <on> whose zealous loue  
I doe repose more, then on all the world,

1 \ I loue,] loue Q 2 grace,] grace Q *Stage diu centred in Q*  
3 demaund ] demaund ? Q loue ?] loue Q 4 Lord ] Lord Q *Pau*  
corr Q *Pau* Q originally well corr Q well, Q originally 5 re-  
turne ] returne, Q 6 honor'd] honored Q 8 *Aside not marked in Q*  
10 affects W effects Q 14 Loue ] Loue Q 15 return d corr  
Q returned Q originally 16 heauily, corr Q heauily Q originally  
17 want nothing corr Q want nothing Q originally No ?] No Q  
18 all corr Q all Q originally 19 sweet corr Q sweet Q ori-  
ginally 20 made] Made Q friend ] friend Q 21 gentleman,]  
gentleman ? Q one, on G one Q on W

Thy beauteous selfe excepted and to him,  
 Haue I committed my deere care of thee,

25 As to my genius, or my other soule  
 Receiue him gentle loue, and what defects  
 My absence proues, his presence shall supply  
 The time is enuious of our longer stay  
 Farewell deere *Rachel*

*Rach* Most deere Lord, adew,  
 30 Heauen and honour crowne your deeds, and you

*Exit Rachel*

*Pau* Faith tell me *Angelo*, how dost thou like her ?

*Ang* Troth well my Lord, but shall I speake my mind ?

*Pau* I prithee doe

*Ang* She is deriud too meanelly to be wife

35 To such a noble person, in my iudgement

*Pau* Nay then thy iudgement is to meane, I see  
 Didst thou neare read in difference of good,

Tis more to shine in vertue then in bloud ? *Enter Iaques*

*Ang* Come you are so sententious my Lord

40 *Pau* Here comes her father How dost thou good  
*Iaques* ?

*Ang* God saue thee *Iaques*

*Iaq* What should this meane ? *Rachel* open the dore

*Exit Iaques*

*Ang* Sbloud how the poore slaue lookes, as though  
 He had bene haunted by the spirit *Lar*,

45 Or seene the ghost of some great *Satrapas*  
 In an vnsauory sheet

*Pau* I muse he spake not, belike he was amazd  
 Comming so suddenly and vnprepard ? Well lets go

*Exeunt*

1 x 25 soule *corr Q* soule, *Q* originally 26 Receiue him  
 loue, defects *corr Q* Rseue hi loue defects, *Q* originally  
 27 absence *corr Q* a bsence *Q* originally 29 *Rach* ] *Rach Q* 30  
*Stage dir centred in Q* 31 Faith *corr Q* Faith *Q* originally *Angelo*,]  
*Angelo W Angelo Q* 32 mind ?] mind *Q* 36 meane *corr Q*  
 meene *Q* originally 37 good, *corr Q* good *Q* originally 38  
 bloud ?] bloud *Q* 43 lookes] looks aghast *G* 45 *Satrapas* *corr*  
*Q* *Satrapas Q* originally 47 not *corr Q* no *Q* originally 48  
 go *corr Q* go *Q* originally

Actus secundi Scæna prima.

*Enter Iaques solus*

So now inough my heart, beat now no more ,  
 At least for this afright What a could sweat  
 Flow'd on my browes, and ouer all my bosome !  
 Had I not reason ? to behold my dore  
 Beset with vnthrifts, and my selfe abroad ? 5  
 Why *Iaques* ? was there nothing in the house  
 Worth a continuall eye, a vigeleant thought,  
 Whose head should neuer nod, nor eyes once wincke ?  
 Looke on my coate, my thoughts , worne quite thred bare,  
 That time could neuer couer with a nappe, 10  
 And by it learne, neuer with nappes of sleepe,  
 To smother your concepts of that you keepe  
 But yet, I maruell, why these gallant youths  
 Spoke me so faire, and I esteemd a beggar ?  
 The end of flattery, is gaine, or lechery 15  
 If they seeke gaine of me, they thinke me rich,  
 But that they do not For their other object  
 Tis in my handsome daughter, if it be  
 And by your leaue, her handsomnesse may tell them  
 My beggery counterfeits, and, that her neatnesse, 20  
 Flowes from some store of wealth, that breakes my coffers,  
 With this same engine, loue to mine owne breed  
 But this is answered *Beggars will keepe fine,*  
*Their daughters, being faue, though themselves pine*  
 Well then, it is for her, I, 'tis sure for her 25  
 And I make her so briske for some of them,  
 That I might liue alone once with my gold  
 O 'tis a sweet companion ! kind and true !  
 A man may trust it when his father cheats him ,  
 Brother, or friend, or wife ! ô wondrous pelfe, 30  
 „ *That which makes all men false, is true it selfe*

II 1 Actus prima ] SCENE I The Court-yard at the back of Iaques'  
 House G 1 more, ] more, Q 2 afright What] afright, what Q  
 6 there] their Q 17 For] for Q 25, 28 'tis] t's Q 28 true ]  
 true, Q 30 wife ] wife, Q

But now this maid, is but suppos'd my daughter  
 For I being Steward to a Lord of France,  
 Of great estate, and wealth, call'd Lord *Chammount*,  
 35 He gone into the warres, I stole his treasure ,  
 (But heare not, any thing) I stole his treasure,  
 And this his daughter, being but two yeares old,  
 Because it lou'd me so, that it would leaue  
 The nurse her selfe, to come into mine armes,  
 40 And had I left it, it would sure haue dyed  
 Now herein I was kinde, and had a conscience ,  
 And since her Lady mother that did dye  
 In child-bed of her, lou'd me passing well,  
 It may be nature fashiond this affection,  
 45 Both in the child and her but hees ill bred,  
 That ransackes tombes, and doth deface the dead  
 I'll therefore say no more suppose the rest,  
 Here haue I chang'd my forme, my name and hers,  
 And lue obs(c)urely, to enioy more safe  
 50 My dearest treasure But I must abroad

*Rachel**Enter Rachel**Rach* What is your pleasure sir ?*Iaq Rachel* I must abroad

Lock thy selfe in, but yet take out the key,  
 55 That whosoeuer peepes in at the key-hole,  
 May yet imagine there is none at home

*Rach* I will sir

*Iaq* But harke thee *Rachel* say a theefe should come,  
 And misse the key, he would resolue indeede  
 60 None were at home, and so breake in the rather  
 Ope the doore *Rachel*, set it open daughter ,  
 But sit in it thy selfe and talke alowd,  
 As if there were some more in house with thee  
 Put out the fire, kill the chimnies hart,  
 65 That it may breath no more then a dead man

The more we spare my child, the more we gaine *Exeunt*

11 1 34 call'd] called Q 43 lou'd] loued Q 50-1 abroad, *Rachel* Q (in one line) Stage dir in Q at 49 Enter] Ent er Q 59 resolue] resoule Q 63 thee ] thee Q 65 man ] man, Q 66 The corr Q Tho Q originally

Scæne 2.

*Enter Christophero, Iuniper and Onion*

*Christ* Why sayes my fellow *Onion*? come on

*Oni* All of a house sir, but no fellowes, you are my Lords Steward, but I pray you what thinke you of loue, sir?

*Christ* Of loue *Onion*? Why it's a very honourable humor 5

*Oni* Nay if it be but worshipfull I care not

*Iunip* Go to, it's honorable, checke not at the concert of the Gentleman

*Oni* But in truth sir, you shall do well to think well of loue for it thinkes well of you, in me, I assure you 10

*Chris* Gramercy fellow *Onion* I do thinke well, thou art in loue, art thou?

*Oni* Partly sir, but I am asham'd to say wholly

*Chris* Well, I will further it in thee to any honest woman, or maiden, the best I can 15

*Iunip* Why now you come neere him sir, he doth vaile, he doth remunerate, he doth chaw the cud in the kindnesse of an honest imperfection to your worship

*Chris* But who is it thou louest fellow *Onion*?

*Oni* Mary a pooie mans daughter, but none of the 20 honestest, I hope

*Chris* Why, wouldst thou not haue her honest?

*Oni* O no, for then I am sure she would not haue me 'Tis *Rachel de Prie*

*Chris* Why, she hath the name of a very vertuous 25 mayden

*Iunip* So shee is sir, but the fellow talkes in quiddits, he

*Chris* What wouldst thou haue me do in the matter?

*Oni* Do nothing sir, I pray you, but speake for me

*Chris* In what maner? 30

II 11 Scæne 2] SCENE II A Room in Count Ferneze's House G  
10 for] For Q, *beginning a new line* 17 He doth remunerate *begins a*  
*new line in Q* 18 Of *begins a new line in Q* 19 *Chris*] *Chris Q*  
21 honestest] honestest Q 24 'Tis] T is Q



*On* My fellow *Iuniper* can tell you sir

*Iunip* Why as thus sir Your worship may commend him for a fellow fit for consanguinity, and that he shaketh with desire of procreation, or so

35 *Chris* That were not so good, me thinkes

*Iunip* No sir, why so sir? what if you should say to her, corroborate thy selfe sweete soule, let me distinguish thy pappes with my fingers, diuine Mumps, pretty *Pastorella*? lookest thou so sweet and bounteous? comfort my friend  
40 here

*Chris* Well I perceiue you wish, I should say something may do him grace, and further his desires, and that be sure I will

*On* I thanke you sir, God saue your life, I pray God sir

45 *Iunip* Your worship is too good to liue long youle contaminate me no seruice?

*Chris* Command thou wouldest say, no good *Iuniper*

*Iunip* Health and wealth sir *Exeunt Onon and Iuniper*

*Chris* This wench wil I sollicite for my selfe,  
50 Making my Lord and maister priuy to it,  
And if he second me with his consent,  
I will proceede, as hauing long ere this,  
Thought her a worthy choyce to make my wife *Exit*

### Scæne 3.

*Enter Aurelia, Phœnixella*

**A***Vre* Roome for a case of matrons colour'd blacke,  
How motherly my mothers death hath made vs?  
I would I had some girles now to bring vp,  
O I could make a wench so vertuous,  
5 She should say grace to euery bit of meate,  
And gape no wider then a wafers thicknesse  
And she should make French cursies, so most low,

II II 37 corroborate] corroborate Q 46 seruice?] seruice Q 49  
I corr Q om originally 53 Thought corr Q Though Q originally  
II III Scæne 3] SCENE III Another Room in the Same G I colour'd]  
coloured Q

That euery touch should turne her ouer backward

*Phœn* Sister, these words become not your attire,  
Nor your estate our vertuous mothers death 10  
Should print more deep effects of sorrow in vs,  
Then may be worne out in so little time

*Aure* Sister, <1> faith you take too much Tobacco,  
It makes you blacke within, as y<sup>e</sup> are without.  
What true-stich sister ? both your sides alike ? 15

Be of a sleighter worke for of my word,  
You shall be sold as deere, or rather deerer  
Will you be bound to *customes* and to *rites* ?  
Shed profitable teares, weepe for aduantage ,  
Or else, do all things, as you are enclynd 20

Eate when your stomacke serues (saith the *Physitian*)  
Not at *eleuen* and *sixe* So if your humour  
Be now affected with this heaunesse,  
Giue me the reines and spare not, as I do,  
In this my pleasurable appetite 25

It is *Præcisiansme* to alter that  
With austere iudgement, that is giuen by nature  
I wept you saw too, when my mother dyed  
For then I found it easier to do so,  
And fitter with my moode, then not to weepe 30  
But now tis otherwise, another time

Perhaps I shall haue such deepe thoughts of her,  
That I shall weepe a fresh, some tweluemonth hence,  
And I will weepe, if I be so dispos'd,  
And put on blacke, as grimly then, as now , 35  
Let the minde go still with the bodies stature,  
*Iudgement is fit for Iudges, giue me nature*

11 in 13 1' W 17 deere,] deere Q deerer ] deerer ? Q 21 Eate]  
Eat W Hate Q 23 heaunesse,] heaunesse Q 24 me] it W  
25 appetite ] appetite, Q

## Scæne 4.

[Enter] *Aurelia, Phœnixella, Francisco, Angelo*

*F*Ran See Signior *Angelo* here are the Ladies,  
Go you and comfort one, Ile to the other

*Ange* Therefore I come sir, I'le to the eldest  
God saue you Ladies, these sad moodes of yours,  
5 That make you choose these solitary walkes,  
Are hurtfull for your beauties

*Aure* If we had them

*Ange* Come, that condition might be for your hearts,  
When you protest faith, since we cannot see them  
But this same heart of beauty, your sweet face,  
10 Is in mine eye still

*Aure* O you cut my heart  
With your sharpe eye

*Ange* Nay Lady, thats not so,  
Your heart's to hard

*Aure* My beauties hart ?

*Ange* O no

I meane that regent of affection, *Maddam*,  
That tramples on al loue with such contempt  
15 <I>n this faire breast

*Aur* No more, your drift is sauour'd,  
I had rather seeme hard hearted

*Ang* Then hard fauour'd,  
Is that your meaning, Lady ?

*Aur* Go too sir

Your wits are fresh I know, they need no spur

*Ang* And therefore you wil ride them

*Aur* Say I doe,

20 They will not tire I hope ?

*Ang* No, not with you,

Hark you sweet Lady *<They walk aside >*

11 14 3 I'le] I will G 9 face,] face Q 11 With] with Q 11, 12  
Nay hard one line in Q 19 doe,] doe Q 20, 21 No Lady  
one line in Q 21 Stage dir They walk aside ] Walks aside with  
Aur G

*Fran* Tis much pittie Maddam,  
 You should haue any reason to retaine  
 This signe of griefe, much lesse the thing disigne  
*Phæ* Griefes are more fit for Ladies then their pleasures  
*Fran* That is for such as follow nought but pleasures 25  
 But you that temper them so wel with vertues,  
 Vsing your griefes so, it would prooue them pleasures  
 And you would seeme in cause of griefes & pleasures  
 Equally pleasant

*Phæ* Sir so I do now  
 It is the excesse of either that I strue 30  
 So much to shun in all my proou'd endeauours  
 Although perhaps vnto a generall eye,  
 I may appeare most wedded to my griefes,  
 Yet doth my mind forsake no tast of pleasure,  
 I meane that happy pleasure of the soule, 35  
 Deuine and sacred contemplation  
 Of that eternall, and most glorious blisse,  
 Proposed as the crowne vnto our soules

*Fran* I will be silent, yet that I may serue  
 But as a *Decade* in the art of memory 40  
 To put you stil in mind of your owne vertues  
 (When your too serious thoughts make you too sad)  
 Accept me for your seruant honor'd Lady

*Phæn* Those cerimonies are too common signior *Francis*,  
 For your vncommon grautie, and iudgement, 45  
 And fits them onely, that are nought but cerimony

*<Angelo and Aurelia come forward>*

*Ang* Come, I will not sue, stal(e)ly to be your seruant,  
 But a new tearme, will you be my refuge?

*Aur* Your refuge, why sir?

*Ange* That I might fly to you, when all else faile me 50

*Aur* And you be good at flying, be my Plouer

11 iv 21 Maddam,] Maddam Q 27 so,] so Q 28-9 And  
 you pleasant one line in Q 31 endeauours] endeauours, Q  
 42 (When] When Q 43 honor'd] honored Q Phæn c w in Q 46  
 fits] fit G nought but] noughtbut Q cerimony corr Q cerimony  
 Q originally Stage dir Angelo forward] Comes forward with  
 Aur G 47 stalely W 49 sir?] sir Q

Ang Nay take away the P

Aur

Tut, then you cannot fly

*Ang* Ile warrant you    Ile borrow *Cupids* wings

*Aur* Masse then I feare me youle do strange things

55 I pray you blame me not, if I suspect you,

Your owne confession simply doth detect you

Nay and you be so great in *Cupids* bookes,

'Twill make me lealous      you can with your lookes

(I warrant you) enflame a womans heart,

60 And at your pleasure take loues golden dart,

And wound the brest of any vertuous maide

Would I were hence      good faith I am affraid,

You can constraine one ere they be aware,

To run mad for your loue !

Ang

O this is rare

Scæne 5.

*Aurelia, Phœnixella, Francisco, Angelo, Count*

*Court* Close with my daughters gentlemen? wel done,

'Tis like your selues      nay lusty *Angelo*,

Let not my presence make you bauke your sport,

I will not breake a minute of discourse

5 Twixt you and one of your faire Mistresses

*Ang* One of my mistresses? why, thinks your Lordship

I haue so many ?

Count                      Many, no *Angelo*

I do not thinke th'ast many some fourteene

I here thou hast, euen of our worthiest dames,

10 Of any note, in *Millaine*

*Ang* Nay good my Lord fourteene it is not so

*Count* By'th [the] Masse that ist, here are their names  
to shew.

11 iv 52 fly ] fly Q 54 youle] you will W 56 you ] you, Q  
 58 'Twill] T'will Q Jealous *corr* Q Jealous Q *originally* 62  
 faith] Faith Q 64 loue ] loue ? rare W rate Q 11 v  
 Scæne 5] Scæne 6 Q *Aurelia* W *Aurelio* Q 6 why,] why Q  
 7 many ?] many Q 10 *Millanne*] *Millanne* Q 12 shew,] shew Q

Fourteene, or fifteene t'one Good *Angelo*,  
You need not be ashamd of any of them,  
They are gallants all

*Ang* Sbloud you are such a Lord *Exit Ang* 15

*Count* Nay stay sweet *Angelo*, I am dispos'd  
A little to be pleasant past my coustome,  
He's gone, he's gone? I haue disgrast him shrewdly  
Daughters take heede of him, he's a wild youth,  
Looke what he sayes to you beleue him not, 20  
He will sweare loue to euery one he sees

*Francisco*, giue them counsell, good *Francisco*,  
I dare trust thee with both, but him with neither

*Fian* Your Lordship yet may trust both them with him

*Count* Well goe your waies, away 25

*Ex(e)unt (Auelia, Phauvella Francisco)*

## Scæne 6.

*Count Christopher(o)*

*Count* How now *Christopher(o)*, what newes with you?

*Christ* I haue an humble suit to your good Lordship

*Count* A suit *Christopher(o)*? what suit I prithee?

*Christ* I would craue pardon at your Lordships hands,  
If it seeme vaine or simple in your sight 5

*Count* Ile pardon all simplicity, *Christopher(o)*,  
What is thy suit?

*Christ* Perhaps being now so old a batchelor,  
I shall seeme halfe vnwise, to bend my selfe  
In strict affection to a poore yong maide 10

*Count* What? is it touching loue *Christopher(o)*?  
Art thou disposd to marry, why tis well

*Christo* I, but your Lordship may imagine now

II v 13 Good *Angelo*,] Good *Angelo* Q 15 st d *Ang*] *Ang* Q at l 16  
16 dispos'd] disposed Q 18 He's gone,] He's gone? Q gone? I] g one,  
I Q shrewdly] shrewdly, Q 25 Begins sc in Q away] away,  
Q II v1 Scæne 6] Scæne 7 Q *Christophero* W (and so in ll 1-18)  
*Christopher* Q 1 How] how Q What begins a new line in Q

That I being steward of your honours house,  
 15 If I be married once, will more regard  
 The maintenance of my wife and of my charge,  
 Then the due discharge of my place and office  
*Count* No, no, *Christopher*<o>, I know thee honest  
*Christo* Good faith my Lord, your honour may suspect it,  
 20 But——

*Count* Then I should wrong thee, thou hast euer been  
 Honest and true, and wilt be still I knowe

*Chris* I but this marriage alters many men  
 And you may feare, it will do me my Lord,  
 25 But ere it do so, I will vndergoe  
 Ten thousand seuerall deaths

*Count* I know it man  
 Who wouldst thou haue I prithee ?

*Chris* *Rachel de prie*,  
 If your good Lordship, graunt me your consent

*Count* *Rachel de prie* ? what the poore beggers daughter ?  
 30 Shees a right handsome maide, how poore soeuer,  
 And thou hast my consent, with all my hart

*Chris* I humbly thanke your honour Ile now aske her  
 father

*Count* Do so *Christofero*, thou shalt do well

*Exit <Christopher>*

35 Tis strange (she being so poore) he should affect her,  
 But this is more strange that my selfe should loue her  
 I spide her, lately, at her fathers doore,  
 And if I did not see in her sweet face  
 Gentry and noblenesse, nere trust me more  
 40 But this perswasion, fancie wrought in me,  
 That fancie being created with her lookes,  
 For where loue is he thinke(s) his basest object  
 Gentle and noble I am farre in loue,  
 And shall be forc'd to wrong my honest steward,

11 vi 14 house,] house Q 17 office] office Q 19 your] yout  
 Q it,] it- corr Q it -- Q originally 20 But] but Q 22 wilt]  
 will Q 25 so,] so ? Q 33 *Christofero*] *Christofero* Q *Exit* at  
 line 32 in Q 42 thinkes] thinks W

For I must sue, and seeke her for my selfe , 45  
 How much my duetie to my late dead wife,  
 And my owne deere renowne, so ere it swaies  
 Ile to her father straight *Loue hates delays* *Exit*

Scæne 7.

*Enter Onion, Iuniper, Valentine, Sebastian, Balthasar,  
 Martino*

*O*nion Come on Ifaith, lets to some exercise or other my  
 hearts fetch the hilts Fellow *Iuniper*, wilt thou play?

*Exit Martino*

*Iun* I cannot resolute you tis as I am fitted with the  
 ingenuity, quantity, or quality of the cudgell

*Valen* How dost thou bastinado the poore cudgell with 5  
 tearmes?

*Iun* O *Ingle*, I haue the phrases man, and the *Anagrams*  
 and the *Eptaphs*, fitting the mistery of the noble science

*Oni* Ile be hangd & he were not misbegotten of some  
 fencer 10

*Sebast* Sirrah *Valentine*, you can resolute me now, haue  
 they their maisters of defence in other countries as we haue  
 here in *Italy*?

*Valen* O Lord, I, especially they in *Vtopia*, there they  
 performe their prizes and chalenges, with as great ceremony 15  
 as the *Italian* or any nation else

*Balt* Indeed? how is the manner of it (for gods loue)  
 good *Valentine*?

*Iun* *Ingle*, I prithee make recourse vnto vs, wee are  
 thy friends and familiars sweet *Ingle* 20

*Valen* Why thus sir

*Oni* God a mercy good *Valentine*, nay go on

*Iun* *Silentiū bonus socius Onionus*, good fellow *Onion*

II v1 47 renowne,] renowne Q swaies] swaies, Q II v11 Scæne 7]  
 Scæne 8 Q SCENE IV A Hall in the Same G 2 Fetch begins a new  
 line in Q hilts Fellow] hilts fellow Q play?] play Q 3 you ]  
 you? Q 17 Balt] Balt Q 18 Valentine] Valentine Q 19 Ingle,]  
 Ingle? Q



be not so ingenious, and turbulent so sir? and how?  
 25 how sweete *Ingle*?

*Valen* Marry, first they are brought to the publicke  
*Theater*

*Iun* What? ha' they *Theater*<*s*> there?

*Valen* *Theaters*? I and plaies to both tragidy and  
 30 comedy, & set foorth with as much state as can be  
 imagined!

*Iun* By Gods so, a man is nobody, till he has trauelled

*Sebast* And how are their plaies? as ours are?  
 extemporall?

35 *Valen* O no! all premeditated things, and some of them  
 very good I faith, my maister vsed to visite them often  
 when he was there

*Balth* Why how, are they in a place where any man  
 may see them?

40 *Valen* I, in the common *Theaters*, I tell you But the  
 sport is at a new play to obserue the sway and variety  
 of oppinion that passeth it A man shall haue such a con-  
 fus'd mixture of iudgement, pow'r'd out in the throng there,  
 as ridiculous, as laughter it selfe one saies he likes not the  
 45 writing, another likes not the plot, another not the playing  
 And sometimes a fellow that comes not there past once in  
 fūe yeare at a *Parliament* time or so, will be as deepe myr'd  
 in censuring as the best, and sweare by Gods foote he  
 would neuer stirre his foote to see a hundred such as that is  
 50 *Oni* I must trauell to see these things, I shall nere think  
 well of my selfe else

*Iump* Fellow *Onion*, Ile beare thy charges and thou  
 wilt but pilgrimize it along with me, to the land of *Vtopia*

*Sebast* Why but me thinkes such rookes as these should  
 55 be asham'd to iudge

*Valen* Not a whit! the rankest stinkard of them all,  
 will take vpon him as peremptory, as if he had writ himselfe  
*in artibus magister*

II vii 28 ha ] ha? Q      *Theaters W*      30 comedy,] comedy Q  
 31 imagined! ] imagined? Q      35 no! ] no? Q      38 how,] how Q  
 56 whit! ] whit? Q

*Sebast* And do they stand to a popular censure for any thing they present ? 60

*Valen* I euer, euer, and the people generally are very acceptiue and apt to applaud any meritable worke, but there are two sorts of peisons that most commonly are infectious to a whole auditory

*Balth* What be they ? 65

*Iump* I come lets know them

*Om* It were good they were noted

*Valen* Marry, one is the rude barbarous crue, a people that haue no braines, and yet grounded iudgements, these will hisse any thing that mounts aboue their grounde 70 capacities But the other are worth the obseruation, I faith

*Omnes* What be they ? what be they ?

*Valen* Faith a few *Caprichious* gallants

*Iump* *Caprichious* ? stay, that word s for me 75

*Valen* And they haue taken such a habit of dislike in all things, that they will approue nothing, be it neuer so concerted or elaborate, but sit disperst, making faces, and spitting, wagging their vpriht eares, and cry filthy, filthy Simply vttering their owne condition, and vsing their wryed 80 countenances in stead of a vice, to turne the good aspects of all that shall sit neere them, from what they behold

*Enter Martino with iudgels*

*Om* O that's well sayd, lay them downe, come sirs who plaies ? fellow *Iumper*, *Sebastian*, *Balthasar* Some body take them vp, come 85

*Iump* *Ingle Valentine* ?

*Valen* Not I sir, I professe it not

*Iump* *Sebastian*

*Sebast* *Balthasar*

*Balth* Who ? I ? 90

*Om* Come, but one bout, Ile giue hem thee, I faith

*Balth* Why, heres *Martino*

11 vii 60 present ?] present Q 68 Marry,] Marry ? Q 79 eares ] eares Q 83 sirs.] sirs Q who] Who Q, beginning a new line 84 plaies ?] plaies, Q Some begins a new line in Q

*Oni* Foe he, alas he cannot play a whit, man

*Iunip* That's all one no more could you *in statu quo*  
 95 *prius Martino*, play with him, euery man has his beginning  
 and conduction

*Mart* Will you not hurt me fellow *Onion* ?

*Oni* Hurt thee, no ? and I do, put me among pot-hearbs,  
 and chop me to peeces, come on ?

100 *Iunip* By your fauor sweet bullies giue them roome,  
 back, so *Martino*, do not looke so thin vpon the matter  
 <They play a bout >

*Oni* Ha, well plaid, fall ouer to my legge now ! so, to  
 your guard againe, excellent, to my head now, make home  
 your blow spare not me, make it home, good, good againe  
 <Martino breaks his head >

105 *Sebast* Why how now *Peter* ?

*Valen* Gods so, *Onion* has caught a bruise

*Iunip* Couragio ! be not *caprichious* ! what ?

*Oni* *Caprichious* ? not I, I scorn to be *caprichious* for  
 a scrach, *Martino* must haue another bout, come

110 *Val Seb Balih* No, no, play no more, play no more

*Oni* Foe, tis nothing, a philip, a deuse, fellow *Iuniper*  
 prithee get mee a Plantan, I had rather play with one that  
 had skil by halfe

*Mart* By my troth, fellow *Onion*, twas against my will

115 *Oni* Nay that's not so, twas against my head But  
 come, wee le ha one bout more

*Iunip* Not a bout, not a stroke

*Omnes* No more, no more <Exit Martino >

*Iunip* Why Ile giue you demonstration, how it came  
 120 Thou openest the dagger to falsifie ouer with the back sword  
 trick, and he interrupted, before he could fall to the close

II vii 94 *statu W stata Q prius* ] *prius, Q Martino* begins a new  
 line in Q 99 and] And Q, beginning a new line 101 so ] so, Q  
 Stage dir *They* bout ] *Mart and Onion play a bout at cudgels G*  
 102 now ] now ? Q 104 Stage dir supplied by G 107 Couragio !]  
 Couragio ? Q *caprichious !* ] *caprichious ? Q* 109 *Martino must*  
*Martino, I must G* 115 head ] head, Q But begins a new line in Q  
 118 Stage dir G 119 came ] came, Q 120 Thou begins a new line in Q  
 openest] openedst W 121 trick] frick Q he could] Query you could

*Oni* No, no, I know best how it was, better then any man here, I felt his play presently for looke you, I gathered vpon him thus, thus do you see ? for the double locke, and tooke it single on the head 125

*Valen* He sayes very true, he tooke it single on the head

*Sebast* Come lets go *Enter Martino with a cob web*

*Mar* Here fellow *Omon*, heres a cob-web

*Oni* How ? a cob-web *Martino*, I will haue another bout with you ! S'wounds do you first breake my head, and then giue me a plaister in scorne ? come, to it, I will haue a bout 130

*Mart* God's my wisse

*Oni* Tut ! your wisse cannot serue

*Iump* S'bloud ! why what, thou art not lunatique, art thou ? and thou bee'st, auoide *Mephistophiles* Say the signe shoud be in *Aries* now or it may be for all vs, where were your life ? Answer me that 135

*Sebast* Hee sayes well, *Omon*

*Valen* I indeed doo's he

*Iump* Come, come, you are a foolish *Naturalist*, go, get a white [a] of an egge, and a little flax, and close the breach of the head, it is the most conducible thing that can be *Martino*, do not insinuate vpon your good fortune, but play an honest part and beare away the bucklers *Exeunt* 140

## Act 3. Scène 1.

*Enter Angelo solus*

*ANge* My yong and simple friend, *Paulo Ferneze*, Bound me with mighty solemne conuurations, To be true to him, in his loue to *Rachel*, And to sollicite his remembrance still, In his enforced absence, much, I faith True to my friend in cases of affection ? 5

II vii 122 was,] was Q 130 you !] you ? Q 131 come,] come Q  
134 S'bloud !] S'bloud ? Q 135 bee'st ] bee'st Q 137 that ]  
that ? Q III 1 Scène 1] SCÈNE I The Street before Jaques de Prie's  
House G 3 loue] loue, Q

- In womens cases ? what a iest it is ?  
 How silly he is, that imagines it !  
 He is an asse that will keepe promise stricktly  
 10 In any thing that checkes his priuate pleasure ,  
 Chiefly in loue S'bloud am not I a man ?  
 Haue I not eyes that are as free to looke ?  
 And bloud to be enflam'd as well as his ?  
 And when it is so, shall I not pursue  
 15 Mine owne loues longings, but preferre my friends ?  
 I tis a good foole, do so, hang me then  
 Because I swore ? alas, who doo's not know,  
 That louers periuries are ridiculous ?  
 Haue at thee *Rachel* Ile go court her sure  
 20 For now I know her father is abroad *Enter Iaques*  
 S'bloud see, he is here, ô what damn'd lucke is this ?  
 This labour's lost, I must by no meanes see him  
*Tau, dery, dery* *Exit*

## Scæne 2.

*Iaques, Christophero*

- I*Aq Mischiefe and hell, what is this man a spirit ?  
 Haunts he my houses ghost, still at my doore ?  
 He has beene at my doore, he has beene in,  
 In my deere doore pray God my gold be safe  
*Enter Christophero*  
 5 Gods pittie, heres another *Rachel*, ho *Rachel*  
*Chris* God saue you honest father  
*Iaq Rachel*, Gods light, come to me, *Rachel, Rachel !*  
*Exit*  
*Chris* Now in Gods name what ayles he ? this is strange !  
 He loues his daughter so, Ile lay my life,  
 10 That hee's afraid, hauing beene now abroad,  
 I come to seeke her loue vnlawfully *Enter Iaques*

III 1 16 then ] then Q 17 swore ?] swore, Q 23 tau dery,  
 in Q as part of the stage dir Exit ] Exit singing G III 11 I man]  
 man ? G spirit ?] spirit, Q 2 ghost,] ghost ? Q

(*Iaq* Tis safe, tis safe, they haue not rob'd my treasure )

*Chris* Let it not seeme offensiuē to you sir

(*Iaq* Sir, Gods my life, sir, sir, call me sir ?)

*Chris* Good father here me

*Iaq* You are most welcome sir, 15

(I meant almost) and would your worship speake ?

Would you abase your selfe to speake to me ?

*Chris* Tis no abasing father my intent

Is to do further honour to you sir

Then onely speake which is to be your sonne 20

*Iaq* (My gold is in his nostrels, he has smelt it,  
Breake breast, breake heart, fall on the earth my entrailes,  
With this same bursting admiration !

He knowes my gold, he knowes of all my treasure,)

How do you know sir ? whereby do you guesse ? 25

*Chris* At what sir ? what is <sup>(1)</sup>t you meane ?

*Iaq* I aske,

An't please your Gentle worship, how you know ?

I meane, how I should make your worship know

That I haue nothing—

To gue with my poore daughter ? I haue nothing 30

The very aire, bounteous to euery man,

Is scant to me, sir

*Chris* I do thinke good father,

You are but poore

(*Iaq* He thinkes so, harke, but thinke(s) so

He thinkes not so, he knowes of all my treasure ) *Exit*

*Chris* Poor man he is so ouerloy'd to heare 35

His daughter may be past his hopes bestow'd,

That betwixt feare and hope (if I meane simply)

He is thus passionate *Enter Iagues*

*Iaq* Yet all is safe within, is none without ?

No body breake(s) my walles ? 40

III 11 12, 14, 16, 21-4, 33-4 *Asides not marked in Q* 14 sir ?]  
sir Q 16 almost] almost, Q 26-7 I aske know ? one line in Q  
26 is it G 1st Q 32-33 I do poore one line in Q 33 but  
thinke] but thinks W 34 Christ c w in Q 35 ouerloy'd] ouerloyed Q  
36 bestow'd] bestowed Q 40 walles ?] wall *Chicago Acting Edition*

*Chris* What say you father, shall I haue your daughter ?

*Iaq* I haue no dowry to bestow vpon her

*Chris* I do expect none father

*Iaq* That is well,

Then I beseech your worship make no question

45 Of that you wish, tis too much fauour to me

*Chris* Ile leaue him now to giue his passions breath,

Which being setled, I will fetch his daughter

I shall but moue too much, to speake now to him

*Exit Christophero*

*Iaq* So, hee's gone, would all were dead and gone,

50 That I might liue with my deere gold alone

### Scæne 3.

*Iaques, Count*

*Count* Here is the poore old man

(*Iaq* Out o' my soule another, comes he hither ?)

*Count* Be not dismaid old man, I come to cheere you

*Iaq* (To me my heauen,

5 Turne ribs to brasse, turne voice into a trumpet,

To rattle out the battels of my thoughts,

One comes to hold me talke, while th'other robbes me ) *Exit*

*Count* He has forgot me sure what should this meane ?

He feares authority, and my want of wife

10 Will take his daughter from him to defame her

He that hath naught on earth but one poor daughter,

May take this extasie of care to keepe her *Enter Iaques*

*Iaq* (And yet tis safe they meane not to vse force,

But fawning cunning I shall easly know

15 By his next question, if he thinke me rich )

Whom see I ? my good Lord ?

*Count* Stand vp good father,

I call thee not <good> father for thy age,

III III 2, 4-7, 13-15, 20-2 *Asides not marked in Q* 2 o' G of Q  
14 cunning G comming Q 15 rich ] rich, Q 16-17 Stand  
age, one line in Q 17 good W

But that I gladly wish to be thy sonne,  
In honour'd marriage with thy beauteous daughter

*Iaq* (O, so, so, so, so, so, this is for gold, 20

Now it is sure, this is my daughters neatnesse,  
Makes them beleue me rich ) No, my good Lord,  
Ile tell you all , how my poore haplesse daughter  
Got that attire she weares from top to toe

*Count* Why father, this is nothing 25

*Iag* O yes, good my Lord

*Count* Indeed it is not

*Iaq* Nay sweet Lord pardon me , do not dissemble,  
Heare your poore beads-man speake , tis requisite  
That I (so huge a beggar) make account 30

Of things that passe my calling she was borne  
To enioy nothing vnderneath the sonne  
But that, if she had more then other beggars,  
She should be enuied I will tell you then  
How she had all she weares, her warme shooes (God wot) 35  
A kind maide gaue her, seeing her go barefoot  
In a cold frosty morning , God requite her ,  
Her homely stockings

*Count* Father, Ile heare no more, thou mou'st too much  
With thy too curious answeere for thy daughter, 40  
That doth deserue a thousand times as much  
Ile be thy Sonne in law, and she shall weare  
Th'attire of Countesses

*Iaq* O good my Lord,  
Mocke not the poore, remembers not your Lordship,  
That pouerty is the precious gift of God, 45  
As well as riches ? tread vpon me, rather  
Then mocke my poorenes

*Count* Rise I say  
When I mocke poorenes, then heauens make me poore

*Enter Nuntius*

III III 19 honour'd] honoured Q 28 me,] me ? Q 32 To enioy]  
T'enioy Q 33 beggars,] beggars Q 41 much,] much, Q 45  
God,] God Q 46 riches ?] riches, Q *Kneels* added in G



## Scæne 4.

*Nuncio, Count*

*N*<sup>Vn</sup> See heres the *Count Ferneze*, I will tell him

The haplesse accident of his braue sonne,

That hee may seeke the sooner to redeeme him

God saue your Lordship

*Exit Iaques*

*Count*

You are right welcome sir

5 *Nun* I would I brought such newes as might deserue it

*Count* What, bring you me ill newes ?

*Nun*

Tis ill my Lord,

Yet such as vsuall chance of warre affoords,

And for which all men are prepar'd that vse it,

And those that vse it not, but in their friends,

Or in their children

10 *Count* Ill newes of my sonne,

My deere and onely sonne, Ile lay my soule

Ay me accurs'd, thought of his death doth wound me,

And the report of it will kill me quite

*Nun* Tis not so ill my Lord

15 *Count* How then ?

*Nun* Hee's taken prisoner, and that <1>s all

*Count* That <1>s enough, enough

I set my thoughts on loue, on seruile loue,

Forget my vertuous wife, feele not the dangers,

20 The bands and wounds of mine owne flesh and bloud,

And therein am a mad man therein plagu'd,

With the most iust affliction vnder heauen

Is *Maximilian* taken prisoner to ?

*Nun* Nay good my Lord, he is return'd with prisoners

25 *Count* Ist possible, can *Maximilian*

Returne, and view my face without my sonne,

For whom he swore such care as for himselfe ?

III iv Scæne 4] Scæne 7 Q 3 him ] him, Q 4 stage dir *Iaques* ]  
*Iaques* Q 10 sonne,] sonne ? Q 11 soule ] soule, Q 16 is G  
17 is G enough ] enough, Q 24 Nav] My Q No W 25  
*Maximilian*] *Maximilian* ? Q

*Nun* My Lord no care can change the euent of war  
*Count* O! in what tempests do my fortunes saile,  
 Still wrackt with winds more foule and contrary, 30  
 Then any northe<r>n gust, or Southeine flawe,  
 That euer yet inforc't the sea to gape,  
 And swallow the poore Marchants traffique vp  
 First in *Vicenza*, lost I my first sonne,  
 Next here in *Mullaine* my most deere lou'd Lady 35  
 And now my *Paulo*, prisoner to the *French*,  
 Which last being printed with my other griefes,  
 Doth make so huge a volume, that my biest  
 Cannot containe them But this is my loue  
 I must make loue to *Rachel*! Heauen hath throwne 40  
 This vengeance on me most deseruedly  
 Were it for nought but wronging of my steward

*Nun* My Lord since onely mony may redresse  
 The worst of this misfortune, be not griued,  
 Prepare his ransome, and your noble sonne 45  
 Shall greet your cheered eyes, with the more honour

*Count* I will prepare his ransome gracious heauen  
 Grant his imprisonment may be his worst,  
 Honor'd and souldier like imprisonment,  
 And that he be not manacled and made 50  
 A drudge to his proude foe And here I vow,  
 Neuer to dreame of seeme les amorous toyes,  
 Nor aime at <any> other ioy on earth,  
 But the fruition of my onely sonne *Ex<e>unt*

III iv 31 gust W guest Q flawe,] flawe? Q 34 *Vicenza*,]  
*Vicenza* Q 39 loue ] The colon is doubtful in Q 40 *Rachel*!  
 Heauen] *Rachel*, heauen Q throwne] throwne, Q 44 griued,]  
 griued Q 45 ransome,] ransome Q 49 Honor'd] Honored Q  
 53 any G 54 *Exeunt*] *Exunt* Q

## Scæne 5.

*Enter Iaques with his gold and a scuttle full of horse-dung*

- Iaq He's gone I knew it, this is our hot louer !  
 I will beleeeue them ! I ! they may come in  
 Like simple woers, and be arrant theeues,  
 And I not know them ! tis not to be told,  
 5 What seruile villanies, men will do for gold  
 O it began to haue a huge strong smell,  
 With lying so long together in a place ,  
 Ile giue it vent, it shall ha shift inough,  
 And if the diuell, that enuies all goodnesse,  
 10 Haue told them of my gold, and where I kept it,  
 Ile set his burning nose oncę more a worke,  
 To smell where I remou'd it, here it is  
 Ile hide and couer it with this horse-dung  
 Who will suppose that such a precious nest  
 15 Is crownd with such a dunghill excrement ?  
 In, my deere life, sleepe sweetly my deere child  
 „ Scarce lawfully begotten, but yet gotten,  
 „ And thats enough Rot all hands that come neere thee,  
 Except mine owne Burne out all eyes that see thee,  
 20 Except mine owne All thoughts of thee be poyson  
 To their enamor'd harts, except mine owne  
 Ile take no leaue, sweet Prince, great Emperour,  
 But see thee euery minute King of Kings,  
 Ile not be rude to thee, and turne my backe,  
 25 In going from thee, but go backward out,  
 With my face toward thee, with humble curtesies  
 None is within None ouerlookes my wall  
 To haue gold, and to haue it safe, is all

*Exit*

III v Scæne 5] SCENE II A Court-yard, at the back of Jaques' House  
 G 1 Iaq ] Iaq, Q louer !] louer, Q 5 gold ] gold, Q 7 With  
 W Which Q 13 Digs a hole in the ground G 16 In,] In Q  
 18 thee,] thee Q 21 owne ] owne, Q 22 Prince,] Prince Q 23  
 minute ] minute, Q 25 out,] out Q 26 curtesies ] curtesies, Q  
 27 within corr Q w1 thin and w1 thin Q originally 28 gold,] g old Q

Act 4. Scæne 1.

Enter Moximilian, with souldiers, Chamount, Camillo  
Fernese, Pacue

<Moximilian turns to Camillo>

Max Lord Chamount and your valient friend there,  
I cannot say welcome to Millaine your thoughts and that  
word are not musicall, but I can say you are come to  
Millaine

Pac Mort diew 5

Cha Garsoone

Max Gentlemen (I would cal an Empeirour so) you are  
now my prisoners, I am sorry, marry this, spit in the face  
of your fortunes, for your vsage shall be honorable

Cam Wee know it signior Moximilian, 10  
The fame of al your actions sounds nought else,  
But perfect honour from hei swelling cheeks

Max It shall do so still I assure you, and I will giue you  
reason there is in this last action (you know) a noble  
gentleman of our party, & a right valient, semblably 15  
prisoner to your general, as your honor'd selfe's to me,  
for whose safety, this tongue hath giuen warrant to his  
honorable father, the Count Fernese You conceiue me

Cam I signior

Max Well, then I must tell you your ransomes be to 20  
redeeme him, what thinke you? your answer?

C<h>am Marry with my Lord's leaue here I say signior,  
This free & ample offer you haue made,  
Agrees well with your honour, but not ours  
For I thinke not but Chamount [is] aswell borne 25  
As is Fernese, then if I mistake not,

IV 1 Act 4] Actus 3 Q Scæne 1 ] SCENE III A Gallery in count Fernese's House G (continuing Act III) Stage dir souldiers,] souldiers Q Camillo Fernese] Camilla, Fernese Q 2 Millaine] Millaine Q 3 musicall] mus sicall Q 4 Millaine] Millaine Q 6 Garsoone] Gar soone Q 8 sorry,] sorry, Q 14 reason ] reason Q 15 valient ] valient Q 16 selfe s] selves G me,] me Q 18 me?] me Q 19 Ranged with 18 in Q 20 Well.] Well? Q 21 answer?] answer Q 22 Chan.] Cam Q (and all editors) here] he re Q 26 Fernese,] Fernese, Q

He scornes to haue his worth so vnderprised,  
 That it should neede an adiunct, in exchange  
 Of any equall fortune Noble Signior,  
 30 I am a souldier, and I loue *Chamount* ,  
 Ere I would bruse his estimation,  
 With the least ruine of mine owne respect,  
 In this vild kind, these legs should rot with irons,  
 This body pine in prison, till the flesh  
 35 Dropt from my bones in flakes, like withered leaues,  
 In heart of *Autumne*, from a stubborne Oke

*Maxi Mounsieur Gasper* (I take it so is your name)  
 misprise me not, I wil trample on the hait, on the soule of  
 him that shall say, I will wrong you what I purpose, you  
 40 cannot now know, but you shall know, and doubt not to  
 your contentment Lord *Chamount*, I will leaue you,  
 whilst I go in and present my selfe to the honorable *Count* ,  
 till my regression so please you, your noble feete may  
 measure this priuate, pleasant and most princely walke  
 45 Souldiers regard them and respect them <Exit>

*Pac O ver bon* excellenta gull, he tak'a my Lord  
*Chamount* for Mounsieur *Gaspra*, & Mounsieur *Gaspra* for  
 my Lord *Chamont*, ô dis be biae for mak'a me laugh'a,  
*ha, ha, ha*, ô my heart tickla

50 *Cam* I but your Lordship knowes not what hard fate  
 Might haue pursued vs, therefore howsoere  
 The changing of our names was necessary,  
 And we must now be carefull to maintaine  
 This error strongly, which our owne deuise  
 55 Hath thrust into their ignorant conceits,  
 For should we (on the taste of this good fortune)  
 Appeare our selues, 'twould both create in them  
 A kind of iealousie, and perchaunce inuert  
 Those honourable courses they intend

iv 1 28 exchange] exchange, Q 29 Signior,] Signior? Q 30  
*Chamount* ,] *Chamount*, Q 42 *Count* ,] *Count*, Q 44 walke]  
 walke, Q 45 *Exit* G 46 *ver*] *Ver* Q 48 mak'a] make a Q  
 52 necessary,] necessary Q 54 deuise] deuise, Q 57 'twould]  
 t'would Q

Cha True my deere Gasper but this hangby here, 60  
Will (at one time or other) on my soule  
Discouer vs A secret in his mouth  
Is like a wild bird put into a cage,  
Whose door no sooner opens, but tis out  
But sirra <Pacue>, if I may but know 65  
Thou vtterst it

Pac Vttera vat Mounsieur ?

Cha That he is Gasper, and I true Chamont

Pac O pardone moy, fore my tongue shall put out de  
secreta, shall breede de cankra in my mouth

Cha Speake not so loud Pacue 70

Pac Foe, you shall not heare foole, for all your long care  
Reguard Mounsieur you be [de] Chamont, Chamont be  
Gaspra

Enter Count Fernese, Maximilian, Francesco,  
Aurelia, Phœnixella, Furio

Cha Peace, here comes Maximilian

Cam O belike

That is the Count Fernese, that old man 75

Cha Are those his daughters, trow ?

Cam I sure, I thinke they are

Cha Fore God the taller is a gallant Lady

Cam So are they both beleue me

<Scæne 2.>

Max True my honorable Lord, that Chamont was the  
father of this man

Count O that may be, for when I lost my sonne,  
This was but yong it seemes

Fran Faith had Camillo liu'd,  
He had beene much about his yeares, my Lord 5

iv 1 66 Uttera] Uttera G Uttera ? Q 67 Chamont corr Q  
Chamont Q originally 68-9 de secreta, shall] Query, read de  
secreta, de secreta shall Shall begins a new line in Q 70 Cha]  
Count Q Cam G 71 care] care, Q 72 de om G, who reads  
de fool in 71 74-5 O man one liue in Q 75 That is G  
that's Q iv 11 4 liu'd,] liu'd Q

*Count* He had indeed, well, speake no more of him

*Max* Signior perceiue you the errour? twas no good office in vs to stretch the remembrance of so deere a losse

*Count Ferneze*, let sommer sit in your eye, looke cheerefully  
10 sweete *Count*, will you do me the honour to confine this noble spirit within the cicle of your armes?

*Count* Honor'd *Chamont* reach me your valiant hand,  
I could haue wisht some happier accident  
Had made the way vnto this mutuall knowledge,  
15 Which either of vs now must take of other,  
But sure it is the pleasure of our fates,  
That we should thus be wrack't on Fortunes wheele,  
Let vs prepare with steeled patience  
To tread on torment, and with mindes confirm'd

20 Welcome the worst of enuy

*Max* Noble Lord, tis thus I haue here (in mine honour)  
set this gentleman free, without ransome, he is now himselfe,  
his valour hath deseru'd it, in the eye of my iudgement  
*Mounsieur Gasper* you are deere to me *fortuna non mutat*  
25 *genus* But to the maine, if it may square with your  
Lordships liking, and his loue, I could desire that he were  
now instantly imployed to your noble Generall in the  
exchange of *Ferneze* for your selfe, it is the businesse that  
requires the tender hand of a friend

30 *Count* I, and it would be with more speed effected,  
If he would vndertake it

*Max* True my Lord *Mounsieur Gasper*, how stand you  
affected to this motion?

*Cha* My duty must attend his Lordships will

35 *Max* What says the Lord *Chamont*?

*Cam* My will doth then appr[r]oue what these haue  
vrg'd

*Max* Why there is good harmony, good musicke in this  
*Mounsieur Gasper*, you shall protract no time, onely I will  
40 giue you a bowle of rich wine to the health of your Generall,

another to the successe of your iourney, and a third to the  
loue of my sword *Passe*

*Exeunt all but Aurelia and Phœnixella*

*Aure* Why how now sister, in a motley muse ?

Go to, thers somewhat in the wind, I see

Faith this browne study suites not with your blacke, 45

Your habit and your thoughts are of two colours

*Phœn* Good faith me thinkes that this young Lord

*Chamont*

Fauours my mother, sister, does he not ?

*Aure* A motherly conceite, ô blind excuse,

Blinder then Loue himselfe Well sister, well 50

*Cupid* hath tane his stand in both your eyes,

*The case is altered*

*Phœn* And what of that ?

*Aure* Nay nothing But a Saint,

Another *Bridget*, one that for a face

Would put downe *Vesta*, in whose lookes doth swim 55

The very sweetest creame of modesty,

You to turne tippet ? fie, fie, will you giue

A packing penny to Virginitie ?

I thought you'd dwell so long in *Cypres* Ile,

You'd worship *Maddam Venus* at the length , 60

But come, the strongest fall, and why not you ?

Nay, do not frowne

*Phœn* Go, go, you foole Adiew *Exit*

*Aure* Well I may iest, or so but *Cupid* knowes

My taking is as bad, or worse then hers

O Mounsieur *Gasper* ! if thou bee'st a man, 65

Be not affraid to court me, do but speake,

Challenge thy right and weare it for I sweare

Till thou arriud'st, nere came affection here *Exit*

iv 11 43 *Aure*] *Anre* Q sister,] sister Q 47-S *Prose in Q*  
48 he not] henot Q 49 motherly] mothelry Q 50 Loue] loue Q  
51-2 One line in Q 53 nothing But] nothing but Q Saint,]  
Saint Q 55 swim] swim, Q 56 modesty,] modesty Q 58  
Virginitie ?] Virginitie Q 65 *Gasper* !] *Gasper* ? Q



## 〈Scæne 3.〉

*Enter Pacue, Fimo*

*Fin* Come on my sweet finicall *Pacue*, the very prime of Pages, heres an excellent place for vs to practise in, no body sees vs here, come lets to it *Enter Onion*

*Pac* Contenta Reguarde, vou le Premier

5 *Oni* Sirra *Fimo* ?

*Pac* Mort dieu le pesant

*Oni* Didst thou see *Valentine* ?

*Fimo* *Valentine* ? no

*Oni* No ?

10 *Fin* No Sirrah *Onion*, whither goest ?

*Oni* O I am vext, he that would trust any of these lying trauellers

*Fimo* I prithee stay good *Onion*

*Pac* Mounsieur *Onion*, vene ca, come hidera, Ie vou  
15 prey By gar me ha see two, tree, foure hundra towsand of your Cousan hang Lend me your hand, shall prey for know you bettra

*Oni* I thanke you good signior *Parla vou* (O that I were in an other world, in the *Ingies*, or some where, that I might  
20 haue roome to laugh )

*Pac* A we fort boon stand ! you be deere now, me come, Boon iour Mounsieur *Vnder the arme*

*Fin* God morrow good signior

*Pac* By gar, be mush glad for see you

25 *Fin* I returne you most kind thanks sir

*Oni* How ? how ? Sbloud this is rare !

*Pac* Nay, shall make you say rare by and by, regard Mounsieur *Fimo* *The shoulder*

IV in Scæne 3 ] ACT IV SCENE I A Room in count Ferneze's House  
G 1-3 *As verse in Q, divided at Of and No* 4 Premier]  
Premier Q 6 dieu] deu Q 18 vou] vou ? Q 18-20 *Aside*  
*not marked in Q* 20 laugh] laugh Q *apparently, but the colon is*  
*doubtful* 21 we] ou] G stand !] stand ? Q 21-2 stand  
come,] stand you dere—now me come, G (cf 56) 22 Boon begins a new  
line in Q 24 Pac] Pac Q be] me be G (but cf 49) 25 Fin] Fin  
Q 26 rare !] rare ? Q 27-8 regard Mounsieur *Fimo*] Reguard  
Mounsieur *Fimo*, Q 28 Stage dir *The shoulder*] *The shoulder* Q

*Fin* Signior *Pacue*

*Pac* Dieu vou gard Mounsieur 30

*Fin* God saue you sweet signior

*Pac* Mounsieur *Omon* ? is not fort bein ?

*Oni* Beane, quoth he ? would I were in debt of a pottle  
of beanes I could do as much

*Fin* Welcome signior, whats next ? 35

*Pac* O here, Voi[d] de grand admiration, as should meet  
perchance Mounsieur *Finio*

*Fin* Mounsieur *Pacue*

*Pac* Iesu ? by Gar who thinke wee shall meete here ?

*Fin* By this hand I am not a little proud of it, sir 40

*Oni* This trick is onely for the [the] chamber, it cannot  
be cleanly done abroad

*Pac* Well what say you for dis den ? Mounsieur

*Fin* Nay pray, sir

*Pac* Par ma foy vou bein encounters ! 45

*Fin* What doe you meane sir, let your gloue alone

*Pac* Comen se porte la sante ?

*Fin* Faith exceeding well sir

*Pac* Trot, be mush ioy for heire

*Fin* And now ist with you sweet signior *Pacue* ? 50

*Pac* Fat comme vou voyer

*Oni* Yong gentlemen, spirits of bloud, if euer youle tast  
of a sweet peece of mutton, do *Onion* a good turne now

*Pac* Que que, parla Mounseir, what ist ?

*Oni* Faith teach me one of these tricks 55

*Pac* O me shall doe presently, stand you deere, you  
signior deere, my selfe is here so foit bein, now I paile  
to Mounseir *Onion*, *Onion* pratla to you, you speaka to me,  
so, and as you parle chang the bonet, Mounseir *Onion*

iv 11 29 *Pacue*] *Pache* Q 31 sweet] s weet Q signior corr Q  
signior Q originally 32 bein ?] bien ? G boon Q 33 Beane,]  
Beane ? Q he ?] he, Q 40 sir] sir Q 41 *Oni*] *Oni* Q 42  
abroad corr Q abroad, Q originally 43 Mounsieur corr Q Moun-  
sieur Q originally 45 vou] vous vous G encounters ?] encoun-  
ters ? Q 46 *Fin*] *Fin* Q 47 Comen] Comen ? Q sante ?]  
sante Q 49 *Pac*] *Pac*, Q 50 *Pacue* ?] *Pache* Q 51 Fat]  
Fat, G 52 gentlemen,] gentlemen ? Q 54 ist ?] ist Q

- 60 *Oni* Mounsieur *Fimo*  
*Fin* Mouns<1>eur *Pacue*  
*Pac* Pray be couera  
*Oni* Nay I beseech you sir  
*Fin* What do you meane?  
65 *Pac* Pardon moy, shall be so  
*Oni* O God sir  
*Fin* Not I in good faith sir  
*Pac* By gar you must  
*Oni* It shall be yours  
70 *Fin* Nay then you wrong me  
*Oni* Well and euer I come to be great  
*Pac* You be big enough for de *Onion* already  
*Oni* I meane a great man  
*Fin* Then thou'dst be a monster  
75 *Oni* Well God knowes not what fortune may doe, com-  
maund me, vse me from the soule to the crowne, and the  
crowne to the soule meaning not onely from the crowne  
of the head, and the sole of the foot, but also the foote of the  
mund and the crownes of the purse, I cannot stay now yong  
80 gentlemen but—time was, time is, and time shall be

*Exeunt*

## &lt;Scæne 4.&gt;

*Enter Chamount, Camillo*

- Cha* Sweet *Iasper* I am sorry we must part,  
But strong necessity enforceth it  
Let not the time seeme long vnto my friend,  
Till my returne, for by our loue I sweaie  
5 (The sacred speare wherein our soules are knit)  
I will endeauour to affect this busines  
With all industrious care and happy speed  
*Cam* My Lord these circumstances would come well,  
To one less capable of your desert

iv iii 60 Mounsieur] Mounseur Q 64 meane ?] meane Q 65  
so ]so, Q 66 *Oni*] *Oni* Q 69 *Oni*] *Oni* Q 70 me ]me Q 71  
great ]great Q (but colon doubtful) 72 already ]already, Q iv iv  
Scæne 4.] SCENE II Another Room in the Same G 4 returne,] returne Q

Then I in whom your merrit is confirm'd 10

With such authentick and grounded proues

*Cha* Well I will vse no more *Gasper* adiew

*Cam* Farewell my honor'd Lord

*Cha* Commend me to the Lady, my good *Gasper*

*Cam* I had remembred that, had not you vr'd it 15

*Cha* Once more adiew sweet *Gasper*

*Cam* My good Lord

*Exit Camillo*

*Cha* Thy vertues are more precious then thy name,

Kind gentleman I would not sell thy loue,

For all the earthly objects that mine eyes

Haue euer tasted Sure thou art nobly borne, 20

How euer fortune hath obscurd thy birth

For natue honour sparkles in thine eyes

How may I blesse the time wherein *Chamont*

My honor'd father did surprise *Vicenza*,

Where this my friend (known by no name) was found, 25

Being then a child and scarce of power to speake,

To whom my father gaue this name of *Gasper*,

And as his owne respected him to death,

Since when wee two haue shard our mutuall fortunes,

With equall spirits, and but deathes rude hand, 30

No violence shall dissolue this sacred band *Exit*

### <Scène 5.>

*Enter Iumper in his shop singing to him Onion*

*Oni* Fellow *Iumper*, no more of thy songs and sonets,  
sweet *Iumper*, no more of thy hymnes and madrigals, thou  
sing'st, but I sigh

*Iumi* Whats the matter *Peter* ha? what, in an Academy  
still, still in sable, and costly black array? ha? 5

iv iv 10 merrit] merrit Q confirm'd] confirmed Q 13, 24 honor'd]  
honored Q 14 *Gasper*] *Gasper* Q 15 that,] that Q 19  
eyes] eyes, Q 20 tasted Sure] tasted, sure Q 22 eyes] eyes, Q  
23 *Chamont*] *Chomont* Q (but reading doubtful) 24 *Vicenza*,] *Vicenza* Q  
iv v Scène 5.] SCENE III G Stage dir *Enter Iumper*] *Iumper* is  
discovered G 4 what,] what Q

*Oni* Prithie rise, mount, mount sweet *Iumper*, for I goe  
downe the wind, and yet I puffe for I am vext

*Iumi* Ha Bully? vext? what intoxicate? is thy braine  
in a quintessence? an Idea? a metamorphosis? an  
10 Apology? ha rogue? Come this loue feeds vpon thee,  
I see by thy cheekes, and drinckes healthes of vermilion  
teares, I see by thine eyes

*Oni* I confesse *Cupids* carouse, he plaies super negulum  
with my liquor of life

15 *Iumi* Tut, thou art a goose to be *Cupids* gull, go to, no  
more of this contemplations, & calculations, mourne not,  
for *Rachels* thine owne

*Oni* For that let the higher powers woike but sweet  
*Iumper*, I am not sad for her, and yet for her in a second  
20 person, or if not so, yet in a third

*Iumi* How second person? away, away, in the crotchets  
already, Longitude and Latitude? what second? what  
person? ha?

*Oni* *Iumper*, Ile bewray my selfe before thee, for thy  
25 company is sweet vnto me, but I must entreat thy helping  
hand in the case

*Iumi* Tut? no more of this surquedry, I am thine owne,  
ad vnguem, vpsie freeze, pell mell come, what case?  
what case?

30 *Oni* For the case it may be any mans case, aswell as  
mine, *Rachel* I meane, but Ile medle with her anon, in the  
meane time, *Valentine* is the man hath wrongd me

*Iumi* How? my *Ingle* wrong thee, ist possible?

*Oni* Your *Ingle*, hang him infidell, well and if I be not  
35 reuengd on[e] him, let *Peter Onion* (by the infernall Gods)  
be turned to a leeke or a scalion! I spake to him for a ditty  
for this handkerchier

*Iumi* Why, has he not done it?

iv v 6 rise,] rise Q 9 quentessence *cw in Q* 10 Come] come Q  
11-12 vermilion teares,] vermilion, teares Q 14 life] life Q 16  
this] this, *H C Hart* these G not,] *The comma is ill printed*  
*in some copies* 17 owne] owne Q 22 already,] already Q 27  
owne,] owne? Q 28 vnguem,] vnguem Q freeze,] freeze Q mell]  
mell, Q 31 anon,] anon, Q 35 him,] him Q 36 scalion] scalion, Q

*Oni* Done it, not a verse by this hand

*Iuni* O in diebus illis, O preposterous, wel come be blith, 40  
the best inditer of them al is somtimes dul, fellow *Omon*,  
pardon mine *Ingle* he is a man, has impe(r)fections and  
declinations, as other men haue, his muse somtimes cannot  
curuet nor prognosticat and come of, as it should, no  
matter, Ile hammer out a paraphrase for thee my selfe 45

*Oni* No sweet *Iuniper*, no, danger doth breed delay,  
loue makes me chollericke, I can beare no longer

*Iuni* Not beare what my mad Meridian slaue? not  
beare what?

*Oni* *Cupids* burden, tis to heauy, to tollerable and as 50  
for the handkerchire and the posie, I will not trouble thee  
but if thou wilt goe with me into her fathers backside, old  
*Iaques* backside, and speake for me to *Rachel*, I will not be  
ingratitude, the old man is abroad and all

*Iuni* Art thou sure on't? 55

*Oni* As sure as an obligation

*Iuni* Lets away then, come we spend time in a vaine  
circumference, trade I cashire thee til to morrow, fellow  
*Omon* for thy sake I finish this workiday

*Oni* God a mercy, and for thy sake Ile at any time make 60  
a holiday

*Ex(e)unt*

iv v 41 *Omon*, corr *Q* *Omon* *Q* originally 43 muse *W* masse *Q*  
44 curuet *W* caruet *Q* should, ] should, *Q* 45 para-|phrase  
corr *Q* para-|hrase *Q* originally 46 no, danger] no danger *Q*  
48 Not beare] Not beare? *Q* 48-9 not beare] not beare? *Q* 50  
burden,] burden *Q* heauy, corr *Q* heauy *Q* originally tollerable ]  
tollerable, *Q* 51 posie,] posie *Q* 53 speake for corr *Q* speake-  
for *Q* originally wil corr *Q* will *Q* originally 53-4 be ingratitude  
corr *Q* being ratitude *Q* originally 54 old corr *Q* ould *Q* originally  
all corr *Q* all, *Q* originally 55 on't? ] on't *Q* 58 circum-  
ference, corr *Q* circumference *Q* originally

## &lt;Scæne 6.&gt;

*Enter Angel[1]o, Rachel*

*Ang* Nay I prithee *Rachel*, I come to comfort thee,  
Be not so sad

*Rach* O signior *Angelo*,  
No comfort but his presence can remoue  
This sadnesse from my heart

*Ang* Nay then y'are fond,  
5 And want that strength of iudgement and election,  
That should be attendant on your yeares and forme  
Will you, because your Lord is taken prisoner,  
Blubber and weepe and keepe a peeuish stirre,  
As though you would turne turtle with the newes?  
10 Come, come, be wise Sblood say your Lord should die  
And you goe marre your face as you begin,  
What would you doe trow? who would care for you?  
But this it is, when nature will bestow  
Her gifts on such as know not how to vse them  
15 You shall haue some that had they but one quarter  
Of your faire beauty, they would make it shew  
A little otherwise then you do this,  
Or they would see the painter twice an hower,  
And I commend them I, that can vse art,  
20 With such iudiciall practise

*Rach* You talk 1[e]dly,  
If this be your best comfort keepe it still,  
My sences cannot feede on such sower cates

*Ang* And why sweet heart?

*Rach* Nay leaue good signior

*Ang* Come I haue sweeter vyands yet in store

IV v1 SCENE 6] SCENE IV The Court-yard at the back of Jaques'  
House G Stage dir *Rachel* corr Q *Rachel*, Q originally 1 thee,  
corr Q thee, Q originally 3 remoue] remoue, Q 4 y'are corr  
Q ye'are Q originally 5 election corr Q e lection Q originally  
6 forme] forme, Q 9 newes?] newes, Q 12 for you?] for you,  
Q 16 beauty.] beauty? Q them] them, Q 19 I, that corr Q  
I that Q originally 20 practise corr Q practise, Q originally 23  
heart?] heart Q leaue corr Q leau Q originally

*Iuni* I in any case *Mistres Rachel* <Within> 25

*Ang Rachel* ?

*Rach* Gods pittie signior *Angelo*, I here my father, away  
for Gods sake

*Ang* S'bloud, I am bewicht, I thinke, this is twice now,  
I haue been serued thus *Exit* 30

*Rach* Pray God he meet him not

<Scæne 7.>

*Enter Onion and Iuniper*

*Oni* O braue ! she's yonder, O terrible ! shee's gone

*Exit Rachel*

*Iuni* Yea ? so nimble in your *Dilemma's*, and your  
*Hyperbole's* ? Hay my loue, O my loue, at the first sight ?  
By the masse

*Oni* O how she skudded, O sweet scud, how she tripped, 5  
O delicate trip and goe

*Iuni* Come thou art enamored with the influence of her  
profundity, but sirrah harke a little

*Oni* O rare, what ? what ? passing Ifaith, what ist ?  
what ist ? 10

*Iuni* What wilt thou say now, if *Rachel* stand now, and  
play hity tity through the keyhole, to behold the equipage  
of thy person ?

*Oni* O sweet equipage, try good *Iuniper*, tickle her,  
talke, talke, O rare ! 15

*Iuni* *Mistres Rachel* (watch then if her father come)  
*Rachel* ? *Madona* ? *Rachel* ? No

*Oni* Say I am here, *Onion* or *Peter* or so

*Iuni* No, Ile knock, wee le not stand vpon *Horizons*, and  
tricks, but fall roundly to the matter 20

iv vi 25 case *Mistres*] case *mistres Q* *Within G* 26-9  
*Apparently defective verse* 29 *Ang*] *Ang Q* bewicht *W*  
betwixt *Q* now *corr Q* n ow *Q* originally 30 *Exit*] *Exit Q*  
iv vii Stage dir *Enter Iuniper* in *Q* at vi 25 i braue !] braue ? *Q*  
terrible !] terrible *Q* *Exit Rachel*] *Exit Rachel Q* (at vi 31)  
3 *Hyperbole's* ?] *Hyperbole's Q* loue, O] loue ? O *Q* sight ?] sight  
*Q* 13 person ?] person *Q* 14 *Oni*] *Oni Q* 15 O rare !]  
O ? rare *Q* 16 A new line after come in *Q*



*Oni* Well said sweet *Iuniper* Horizons ? hang hem !  
knock, knock 〈*Iuniper* knocks〉

*Rach* Who's there ? father ? 〈*Within*〉

*Iuni* Father no, and yet a father, if you please to be  
25 a mother

*Oni* Well said *Iuniper*, to her againe, a smack or two  
more of the mother

*Iuni* Do you here ? sweet soule, sweet *Radamant*, sweet  
*Machauell* ? one word *Melpomine*, are you at leasure ?

30 *Rach* At leasure ? what to doe ? 〈*Within*〉

*Iuni* To doe what, to doe nothing, but to be liable to  
the extasie of true loues exigent, or so, you smell my  
meaning ?

*Oni* Smell, filthy, fellow *Iuniper* filthy ? smell ? O most  
35 odious

*Iuni* How filthy ?

*Oni* Filthy, by this finger ! smell ? smell a rat, smel a  
pudding, away, these tricks are for truls, a plaine wench  
loues plaine dealing, ile vpon 〈her〉 my selfe, smel to 〈a〉  
40 march paine wench ?

*Iuni* With all my heart, Ile be legitimate and silent as  
an apple squire, Ile see nothing, and say nothing

*Oni* Sweet hart, sweet hart ?

*Iuni* And bag pudding, ha, ha, ha ?

45 *Iaq* What *Rachel* my girle, what *Rachel* ? *Within*

*Oni* Gods lid ?

*Iaq* What *Rachel* ? } *Within*  
*Rach* Here I am }

*Oni* What rakehell calls *Rachel* O treason to my loue

50 *Iuni* Its her father on my life, how shall wee entrench  
and edifie our selues from him ?

*Oni* O conni-catching *Cuprid*

iv vii 21 hem ! ] hem ? Q 22 *Iuniper* knocks G 23 Who's]  
Whose Q father ? ] father Q 23, 30 *Within* G 24 no, ] no ? Q  
27 mother ] mother Q 28 *Radamant*, ] *radamant* ? Q 29 *Macha-*  
*uell* ? ] *mathauell* Q *Machavel* G *Melpomine*, ] *Melpomine* ? Q  
leasure ? ] leasure Q 33 meaning ? ] meaning Q 36 filthy ? ] filthy Q  
37 finger ! ] finger Q 38 away, ] away Q 39 her W a G 40 wench ? ]  
wench Q 42 an apple- ] anapple- Q 45 girle, ] girle Q *Rachel* ? ]  
*Rachel*, Q 46 lid ? ] lid ? Q 47 *Rachel* ? ] *Rachel*, Q 48 am ] am Q

Scæne 8.

Enter Iaques

Iaq How, in my back side? where? what come they  
for?

*Onon gets vp into a tree*

Where are they, *Rachel*? theeues, theeues!

*<He seizes Iunper>*

Stay villaine slaue *Rachel*? vntyte my dog

Nay theife thou canst not scape

*Iun*

I pray you sir

5

*(Oni A(h) pitifull Onon, that thou hadst a rope)*

Iaq Why *Rachel* when I say? let loose my dog,

Garlique my mastreue, let him loose I say

*Iun* For Gods sake here me speake, keepe vp your cur

*(Oni I feare not Garlique, heele not bit Onon his kins-*  
man, pray God he come out, and then theile not smell me)

Iaq Well then deliuer, come deliuer slaue!

*Iun* What should I deliuer?

Iaq O thou wouldst haue me tell thee, wouldst thou?  
shew me thy hands, what hast thou in thy hands?

15

*Iun* Here be my hands

Iaq Stay, are not thy fingers ends begrimd with durt?  
no, thou hast wipt them

*Iun* Wipt them?

Iaq I thou villaine, thou art a subtile knaue! put off  
thy shewes, come I will see them, giue me a knife here  
*Rachel*, Ile rip the soles

*(Oni No matter, he's a cobbler, he can mend them)*

*Iun* What are you mad, are you detestable, would you  
make an Anatomy of me, thinke you I am not true  
Ortographie?

iv viii i How,] How Q 3 they,] they? Q theeues! ] theeues?  
Q Stage dir Seizes Jun as he is running G 5 Iun ] Iun Q  
6, 10-11, 23 Asides not marked in Q 6 Oni ] Oni Q Ah W  
7 say? ] say Q dog,] dog? Q 8, 10 Garlique] garlique Q 10  
kinsman, corr Q kinsman Q originally 12 Well] well Q slaue! ]  
slaue? Q 14 thee,] thee? Q thou? ] thou Q 17 Stay,]  
Stay Q 17-18 durt? no,] durt, no corr Q dur, tno- and dur, tno Q  
originally 20 villaine,] villaine? Q knaue! ] knaue, Q 23  
matter,] matter Q 24 mad,] mad? Q

*Iaq* Orthographie, Anatomy ?

*Iuni* For Gods sake be not so inuolable, I am no ambuscado, what predicament call you this, why do you  
30 intimate so much ?

*Iaq* I can feele nothing

(*Oni* Bir Lady but *Onion* feeles something )

*Iaq* Soft sir, you are not yet gon, shake your legs, come, and your armes, be briefe, stay let me see these drums, these  
35 kilderkins, these bombard slops, what is it crams hem so ?

*Iuni* Nothing but haire

*Iaq* Thats true, I had almost forgot this rug, this hedghogs nest, this haymowe, this beares skin, this heath, this firsbush

40 *Iuni* O let me goe, you teare my haire, you reuolue my braines and understanding

*Iaq* (Heart, thou art somewhat eas'd, halfe of my feare Hath tane his leaue of me, the other halfe

Still keepes possession in dispiight of hope,

45 Vntill these amorous eyes, court my faire gold

Deare I come to thee ) Fiend, why art not gone ?

Auoid my soules vexation, Sathan hence !

Why doest thou stare on me, why doest thou stay ?

Why por'st thou on the ground with theeuish eyes ?

50 What see'st thou there, thou curre ? what gap'st thou at ?

Hence from my house ! *Rachel*, send Garlick forth

*Iunip* I am gone sir, I am gone, for Gods sake stay

*Exit Iuniper*

*Iaq* Packe, and thanke God thou scap'st so well away

(*Oni* If I scape this tree, destinies, I defie you )

55 *Iaq* I cannot see by any Characters

Writ on this earth, that any fellow foote

Hath tane acquaintance of this hallow'd ground

iv viii 30 much ?] much Q 32, 42-6, 54 *Asides not marked in Q*  
35 so ?] so Q 39 firsbush *corr* Q firsbush Q *originally* 40 teare  
*corr* Q teare, Q *originally* my *corr* Q my Q *originally* haire, *corr* Q  
haire Q *originally* reuolue] reuolue *corr* Q reuolue Q *originally* 42  
eas'd,] eas'd ? Q 43 me W my Q 46 Fiend G friend Q 47 hence !]  
hence ? Q 51 house !] house, Q Garlick] garlick Q 53 Packe]  
'e' visible in the Bodleian copy of Q, in other copies the space of a dropped  
letter 57 hallow'd] hallowed Q ground *corr* Q ground, Q *originally*

None sees me    knees do homage to your Lord

⟨He kneels and uncovers the treasure⟩

Tis safe, tis safe, it lyes and sleepes so soundly,

Twould do one good to looke on't    If this blisse    60

Be giuen to any man that hath much gold,

Iustly to say tis safe, I say tis safe

O what a heauenly round these two words dance

Within me and without me    First I thinke hem,

And then I speake hem, then I watch their sound,    65

And drinke it greedily with both mine eares,

Then thinke, then speake, then drinke their sound againe,

And racket round about this bodies court

These two sweet words    tis safe    stay I will feed

My other sences, ô how sweet it smels    70

(*Om* I mar'le he smels not *Omon*, being so neere it)

*Iaq* Downe to thy graue againe, thou beauteous Ghost,

Angels men say, are spirits    Spirits be

Inuisible, bright angels are you so ?

Be you inuisible to euery eye,    75

Saue onely these    Sleepe, Ile not breake your rest,

Though you breake mine    Deare Saints adiew, adiew

⟨He rises⟩

My feete part from you, but my soule dwels with you    *Exit*

*Om* Is he gone ?    ô Fortune my friend, and not fortune  
my foe,

I come downe to embrace thee, and kisse thy great toe    80

## Scæne 9.

*Enter Iuniper* ⟨as *Omon* comes down from the tree⟩

*Iunip* Fellow *Omon* ?    *Peter* ?

*Om* Fellow *Iuniper*

⟨*Iunip*⟩ What 's the old panurgo gone ?    departed ?  
cosmografied, ha ?

iv viii 58 Stage dir *Kneels and removes the dung from the treasure* G  
68 court] court Q 70 sences, corr Q sences, Q originally 71 *Aside*  
not marked in Q 75 eye,] eye Q 78 with corr Q with Q originally  
*Exit*] *Rises and Exit* G 81 Stage dir *Comes down from the tree* G  
iv ix 1 *Peter*] *Peter* Q 3 *Iunip* W departed ?] departed, Q

5 *Oni* O I, and harke sirrah Shall I tell him ? no

*Iunip* Nay, be briefe and declare, stand not vpon  
conondrums now, thou knowest what contagious speeches  
I haue sufferd for thy sake and he should come againe  
and inuent me here

10 *Oni* He saies true, it was for my sake, I will tell  
him Sirra *Iuniper* ? and yet I will not

*Iunip* What sayest thou sweete *Onion* ?

*Oni* And thou hadst smelt the sent of me when I was  
in the tree, thou wouldest not haue said so but sirra, *The*  
15 *case is altered* with me, my heart has giuen loue a box of the  
eare, made him kicke vp the heeles I faith

*Iunip* Sayest thou me so, mad Greeke ? how haps it ?  
how chances it ?

*Oni* I cannot hold it, *Iuniper*, haue an eye, looke, haue  
20 an eye to the doore The old prouerb's true, I see gold is  
but mucke Nay Gods so *Iuniper*, to the doore, an eye to  
the maine chance, here you slaue, haue an eye

*<He remoues the dung, and shows him the gold >*

*Iunip* O inexorable ! ô infallible ! ô intricate, deuine,  
and superficiall fortune !

25 *Oni* Nay, it will be sufficient anon, here, looke heere

*Iunip* O insolent good lucke ! How didst thou produce  
th'intelligence of the gold mynerals ?

*Oni* Ile tell you that anon, heere, make shift, conuey,  
cramme Ile teach you how you shall call for Garlike  
30 againe I faith

*Iunip* S'bloud what shall we do with all this ? we shall  
nere bring it to a consumption

*Oni* Consumption ? why weelee bee most sumptuously  
attir'd, man

35 *Iunip* By this gold, I will haue three or foure most  
stigmaticall suites presently

iv ix 5 sirrah Q 8 sake ] sake Q 9 here—] here Q  
11 Sirra begins a new line in Q 14 sirra] Sirra Q 18 chances it ?]  
chances it Q 20 doore The] doore, the Q 21 *Iuniper,*  
*Iuniper* Q 22 Stage dir supplied by G 23 intricate,] infricate Q  
24 fortune!] fortune Q 27 gold mynerals ?] gold' mynerals Q  
29 Ile teach begins a new line in Q Garlike] garlike Q

*Om* Ile go in my foot-cloth, Ile turne Gentleman  
*Iunip* So will I  
*Om* But what badge shall we giue, what cullison ?  
*Iunip* As for that lets vse the infidelity and commiseration of some harrot of armes, he shall giue vs a gudgeon  
*Om* A gudgeon ? a scut(c)heon thou wouldst say, man.  
*Iunip* A scutcheon or a gudgeon, all is one  
*Om* Well, our armes be good inough, lets looke to our legges  
*Iunip* Content, wee be iogging  
*Om Rachel*, we retire Garlike God boy ye  
*Iunip* Farewell sweete *Iagues*  
*Om* Farewell sweete *Rachel*, sweet dogge adiew *Exeunt*

<Scæne 10.>

*Enter Maximilian, Count Ferneze, Aurelia, Phœnixella, Pacue*

*Max* Nay but sweet *Count*  
*Count* Away, Ile heare no more,  
 Neuer was man so palpably abusd,  
 My sonne so basely marted , and my selfe  
 Am made the subiect of your mirth and scorne  
*Max* *Count Ferneze* you tread to hard vpon my patience, 5  
 do not persist I aduise your Lordship  
*Count* I will persist, and vnto thee I speake  
 Thou *Maximilian* thou hast inur'd me  
*Max* Before the Lord  
*Aur* Sweet signior  
*Phœ* O my father  
*Max* Lady let your father thank your beauty  
*Pac* By gar me shall be hang for tella dis same, me tella  
 madamoyselle, she tell her fadera

IV 1x 42 gudgeon corr Q gupgeon Q originally 47 Rachel,]  
 Rachel ? Q Garlike] garlike Q IV \ Scæne 10 ] SCENE V A  
 Room in count Ferneze's House G Enter] Fnter Q Pacue] Pache Q  
 6 Do not begins a new line in Q 12 Mar ] Mva Q c w Pacue Q  
 13 Me tella begins a new line in Q

- 15 *Count* The true *Chamount* set free, and one left here  
 Of no descent, clad barely in his name  
*Sirrah* boy come hither, and be sure, you speake  
 The simple truth  
*Pac* O pardone moy mounsieur,  
*Count* Come leaue your pardons, and directly say,  
 20 What villaine is the same, that hath vsurpt  
 The honor'd name and person of *Chamount* ?  
*Pac* O Mounsieur, no point villaine, braue Cheualier,  
 Mounsieur *Gasper*  
*Count* Mounsieur *Gasper*,  
 25 On what occasion did they change their names,  
 What was their policy, or their pretext ?  
*Pac* Me canno tell, par ma foy Mounsieur  
*Max* My honorable Lord  
*Count* Tut tut, be silent  
 30 *Max* Silent ? *Count Ferneze*, I tell thee if *Amurath* the  
 great Turke were here I would speake, and he should here me  
*Count* So will not I  
*Max* By my fathers hand, but thou shalt *Count*, I say  
 till this instant, I was neuer toucht in my reputation here  
 35 me, you shall knowe that you haue wrongd me, and I wil  
 make you acknowledge it, if I cannot my sword shall  
*Count* By heauen I will not, I will stop mine eares,  
 My sences loath the sauour of thy breath,  
 Tis poyson to me, I say I will not heare  
 40 What shall I know ? tis you haue iniurd me  
 What will you make ? make me acknowledge it ?  
 Fetch forth that *Gasper*, that lewd counterfeit < *Exit Pacue* >  
 Ile make him to your face approue your wrongs

iv x 15 *Count* corr *Q* Coun] *Q* originally 17-18 *Sirrah* truth  
 one line in *Q* 17 speake corr *Q* spaek *Q* originally 18 simple corr  
*Q* sim ple *Q* originally 19 *Count*] *Count* *Q* say,] The comma is blurred  
 in some copies 20 same,] same *Q* vsurpt] vsurpt, *Q* 21 *Chamount* ?]  
*Chamount* *Q* 24-6 *Prose* in *Q* 24 Mounsieur] Monusieur *Q*  
 26 pretext corr *Q* prtext *Q* originally 27 canno corr *Q* ccanno *Q*  
 originally 28 Lord corr *Q* Lord, *Q* originally 34-5 here  
 me,] here me *Q* 38 loath corr *Q* lotah *Q* originally sauour]  
 savour *W* Sauour *Q* breath,] breath *Q* 40 know ?] know, *Q*  
 me ] me, *Q* 41 will you corr *Q* willy ou *Q* originally it ?] it *Q*

<Scæne 11.>

Enter seruing<men> with Camillo

<Count> Come on false substance, shadow to Chamont

Had you none else to worke vpon but me,  
Was I your fittest proiect? well confesse,  
What you intended by this secret plot,  
And by whose policy it was contriu'd 5  
Speake truth, and be intreated courteously,  
But double with me, and resolute to proue  
The extremest rigor that I can inflict

Cam My honor'd Lord, heare me with patience  
Nor hope of fauour, nor the feare of torment, 10  
Shall sway my tongue, from vttring of a truth

Count Tis well, proceed then

Cam The morne before this battell did begin,  
Wherein my Lord Chamount and I were tane,  
We vow'd one mutuall fortune, good or bad, 15  
That day should be imbiaced of vs both,  
And viging that might worst succcede our vow,  
We there concluded to exchange our names

Count Then Maximilian tooke you for Chamount?

Cam True noble Lord

Count Tis false, ignoble wretch, 20  
Twas but a complot to betray my sonne

Max Count, thou lyeest in thy bosome, Count

Count Lye?

Cam Nay I beseech you honor'd gentlemen,  
Let not the vntimely ruine of your loue 25  
Follow these sleight occur(r)ents, be assur'd  
Chamounts returne will heale these wounds againe,  
And breake the points of your too piercing thoughts

iv xi Stage dir in Q after x 42 1 substance, corr Q substance  
Q originally Chamont corr Q Chamont, Q originally 4 secret  
corr Q secret Q originally plot,] plot Q duty c w in Q 5  
contriu'd ] contriu'd, Q 9 patience ] patience, Q 17 worst]  
worse W 19 Chamount? ] Chamount Q 20, 23 Count ] Count Q  
25 loue] loue, Q 26 assur'd] assured Q



*Count* Returne? I when? when will *Chamount* returne?  
 30 Heele come to fetch you, will he? I tis like,  
 You'ld haue me thinke so, that's your policy  
 No, no, yong gallant, your deuce is stale,  
 You cannot feed me with so vaine a hope

*Cam* My Lord, I feede you not with a vaine hope,  
 35 I know assuredly he will returne,  
 And bring your noble sonne along with him

*Mar* I, I dare pawne my soule he will returne

*Count* O impudent dirision? open scorne?  
 Intollerable wrong? is't not inough,  
 40 That you haue plaid vpon me all this while,  
 But still to mocke me, still to iest at me?  
 Fellowes, away with him Thou ill bred slaue,  
 That sets no difference twixt a noble spirit,  
 And thy owne slauish humour, do not thinke  
 45 But ile take worthy vengeance on thee, wretch!

*Cam* Alas, these threats are idle, like the wind,  
 And breed no terror in a guiltlesse mind

*Count* Nay, thou shalt want no torture, so resolute,  
 Bring him away (Exit >

50 *Cam* Welcome the worst, I suffer for a friend,  
 Your tortures will, my loue shall neuer end *Exeunt*  
*Manent Maximillian, Aurelia, Phoenixella, [Pacue]*

*Phœn* Alas poore gentleman, my fathers rage  
 Is too extreame, too sterne and violent!  
 O that I knew with all my strongest powers,  
 55 How to remoue it from thy patient breast,  
 But that I cannot, yet my willing heart  
 Shall minister in spight of tyranny  
 To thy misfortune Something there is in him,  
 That doth enforce this strange affection,  
 60 With more then common rapture in my breast  
 For being but *Gasper*, he is still as deare

iv xi 39 inough,] inough? Q 42 him Thou] him, thou Q 45  
 wretch!] wretch? Q 48-9 One line in Q 56 heart] heart, Q  
 58 misfortune Something] misfortune, something Q

To me, as when he did *Chamount* appeare *Exit Phœnixella*  
*Aure* But in good sadnesse Signior, do you thinke  
*Chamount* will returne ?

*Max* Do I see your face, Lady ? 65

*Aure* I sure, if loue haue not blinded you

*Max* That is a question, but I will assure you no, I can  
 see, and yet loue is in mine eye well, the *Count* your  
 father simply hath dishonor'd me and this steele shall  
 engraue it on his burget 70

*Aure* Nay, sweet Signior

*Max* Lady, I do preferre my reputation to my life, but  
 you shall rule me, come let 's march *Exit Maximilian*

*Aure* Ile follow Signior, ô sweet Queene of loue,  
 Soueraigne of all my thoughts, and thou faire Fortune, 75  
 Who (more to honour my affections)

Hast thus translated *Gasper* to *Chamount* !

Let both your flames now burne in one bright speare,

And giue true light to my aspiring hopes ,

Hasten *Chamounts* returne, let him affect me, 80

Though father, friends, and all the world reiect me *Exit*

## <Act 5. Scæne 1.>

*Enter Angelo, Christopher<0>*

*Ange* Sigh for a woman, would I fould mine armes,

Raue in my sleepe, talke idly being awake,

Pine and looke pale, make loue-walkes in the night,

To steale cold comfort from a day-starres eyes ?

*Kit*, thou art a foole, wilt thou be wise ? then lad 5

Renounce this boy-gods nice idolatry,

Stand not on complement, and wooing trickes,

Thou louest old *Iaques* daughter, doest thou ?

IV 11 64 returne] e'er return II 72 But begins a new line in Q  
 74 loue,] loue' Q 75 Fortune] fortune Q 77 Chamount'] Cha-  
 mount Q 78 speare,] speare, Q 79 giue true corr Q giuet rue  
 Q originally hopes,] hopes, Q 11 Scæne 1] SCENE I The Court  
 at the back of Jaques' House G Stage dir Christopher W 4  
 eyes'] eyes Q 5 thou art] thou'rt II 7 wooing,] coying G

*Chris*

Loue her ?

10 *Ange* Come, come, I know't, be rul'd and shee's thine  
owne

Thou' <1>t say her father *Iaques*, the old begger,  
Hath pawnd his word to thee, that none but thou,  
Shalt be his sonne in law

*Chris*

He has

*Ange*

He has ?

Wilt thou beleue him, and be made a Rooke,  
15 To waite on such an antique wethercocke ?  
Why he is more inconstant then the sea,  
His thoughts, *Cameleon*-like, change euery minute  
No *Kit*, worke soundly, steale the wench away,  
Wed her, and bed her, and when that is done,  
20 Then say to *Iaques*, shall I be your sonne ?  
But come, to our deuice, where is this gold ?

*Chris* Heere Signior *Angelo*

*Ange* Bestow it, bid thy hands shed golden drops,  
Let these bald french crownes be vncovered,  
25 In open sight, to do obeysance  
To *Iaques* staring eyes when he steps forth,  
The needy begger will be glad of gold  
So, now keepe thou aloofe, and as he treades  
This guilded path, stretch out his ambling hopes,  
30 With scattrring more & more, & as thou go'st,  
Cry *Iaques*, *Iaques*

*Chris*

Tush, let me alone

*Ang* <And> first ile play the ghost, Ile cal him out,  
*Kit* keep aloofe

*Chris*But Signior *Angelo*,

Where wil your selfe and *Rachel* stay for me,  
35 After the iest is ended ?

*Ange*

Masse, that 's true,

v 1 10 owne] owne, Q 13-14 *Ange* He Rooke, one line in Q  
14 Wilt] wilt Q Rooke] kooke Q cook W cokes G 15 wether-  
cocke ?] wethercocke, Q 21 come,] come Q 30-1 With  
*Iaques* one line in Q 32-3 First aloofe one line in Q 32  
first] First Q 33-6 *Prose* in Q 33 *Angelo*,] *Angelo* Q

At the old Priory behinde S Foyes

Chris Agreed, no better place, ile meete you there  
 <He retires, dropping the gold >

Ange Do good foole, do, but ile not meet you there  
 Now to this geere, Iaques, Iaques, what Iaques?

{within} Ia Who cal's? who's there? 40

Ange Iaques

{within} Ia Who cal's?

Ange Steward, he comes, he comes Iaques

<Scæne 2.>

Enter Iaques

Ia What voice is this?

No body here, was I not cald? I was  
 And one cride Iaques with a hollow voyce,  
 I was deceu'd, no I was not deceu'd,  
 See see, it was an Angell cald me forth, 5  
 Gold, gold, man making gold, another starre,  
 Drop they from heauen? no, no, my house I hope  
 Is haunted with a Fairy My deere Lar,  
 My houshold God, my Fairy, on my knees

Christ Iaques Exit Christophero

Ia My Lar doth call me, ô sweet voyce, 10  
 Muscalle as the spheares, see, see, more gold

{within} Chris Iaques

Ia What Rachel, Rachel, lock my doore,  
 Enter Rachel

Looke to my house

{within} Chris Iaques

Ia Shut fast my doore,  
 A golden crowne, Iaques shall be a king Exit

Ange To a fooles paradise that path will bring 15

Thee and thy houshold Lar

v 1 37 Stage dir supplied by G 40 who's] whose Q 41 Ranged  
 with 40 in Q 43 comes Iaques] comes Iaques Q v 11 1-2 One  
 line in Q 7 heauen?] heauen, Q 9 my Fairy,] My Fairy Q  
 11 see, more] see more Q 12-13 What doore, prose in Q 12 Stage  
 dir precedes Iaques' speech in Q 13-14 Shut king prose in Q

## 〈Scæne 3.〉

- Rach* What means my father ?  
 I wonder what strange humor
- Ange* Come sweete soule,  
 Leauwondring, start not, twas I laide this plot  
 To get thy father forth
- Rach* O *Angelo*
- 5 *Ange* O me no oo's, but heare, my Lord your loue,  
*Paulo Ferneze*, is returnd from warre,  
 Lingers at *Pont Valerio*, and from thence  
 By post at midnight last, I was coniu'd  
 To man you thither, stand not on replies,
- 10 A horse is saddled for you, will you go,  
 And I am for you, if you will stay, why so
- Rach* O *Angelo*, each minute is a day  
 Till my *Ferneze* come, come, weele away [sir] 〈Exit〉
- Ange* Sweete soule I guesse thy meaning by thy lookes,  
 15 At *Pont Valerio* thou thy loue shalt see,  
 But not *Ferneze* Steward fare you well  
 You wait for Rachel to, when can you tell ? Exit

## 〈Scæne 4.〉

*Enter Iaques*

- Iaq* O in what golden circle haue I dans't ?  
*Millaine* these od'rous and enfloured fields  
 Are none of thine, no heres *Elizium*,  
 Heere blessed Ghosts do walke, this is the Court
- 5 And glorious palace where the God of gold  
 Shines like the sonne, of sparkling maesty,  
 O 〈my〉 faire fethered, my red-brested birds,
- v 111 1-4 *Prose in Q* 1 father ?] father, Q 6 *Ferneze*,]  
*Ferneze* Q 7 *Valerio* W *Valeria* Q 12, 13 *Prose in Q*  
 13 come, come] come, come Q sir om G Exit G 15 *Pont*] pont  
 Q 16 *Ferneze*] *Ferneze*, Q 17 *Exit*] *Exeunt* Q Exit hastily G  
 v 14 2 *Millaine*] *Millaine* Q 7 my W

Come flye with me, ile bring you to a quier,  
 Whose consort being sweetned with your sound,  
 The musique will be fuller, and each hower  
 These eares shall banquet with your harmony, ô, ô, ô  
 <He counts ouer the gold, and goes slowly to the hiding-place  
 of his treasure >

<Scæne 5.>

*Enter Christophero*

*Chris* At the old priorie, behind Saint Foyes,  
 That was the place of our appointment sure  
 I hope he will not make me loose my gold,  
 And mock me to Perhaps they are within Ile knock  
*Iaq* O God, the case is altered 5  
*Christ Rachel* ? *Angelo* ? Signior *Angelo* ?  
*Iaq Angels* ? I where ? mine *Angels* ? wher's my gold ?  
 Why *Rachel* ? O thou theeuish *Canibal*,  
 Thou eat'st my flesh in stealing of my gold  
*Chris* What gold ?  
*Iaq* What gold ? *Rachel* call help, come forth, 10  
 Ile rip thine entrailes, but ile haue my gold  
*Rachel* why comes thou not ? I am vndone,  
 Ay me she speakes not, thou hast slaine my child *Exit*  
*Chris* What is the man possest trow ? this is strange,  
*Rachel* I see is gone with *Angelo* 15  
 Well, <well,> ile once againe vnto the priory,  
 And see if I can meete them *Exit Christopher* <o>  
*Iaq* Tis too true, *Enter Iaques*  
 Th'hast made away my child, thou hast my gold  
 O what *Hienna* cald me out of dores ?  
 The thiefe is gone my gold's gone, *Rachel's* gone, 20  
 Al's gone ! saue I that spend my cries in vaine,  
 But ile hence too, and die or end this paine *Exit*

v 14 9 sound, ] sound Q v v 4 to Perhaps] to perhaps Q  
 9 eatest] eat'st Q *Exit* ] *Exit* Q 16 Well ile Q Well, I will W  
 17 Stage dir *Christophero* W 18 thou W how Q 19 dores ?]  
 dores, Q 20 *Rachel's*] *Rachels* Q 21 gone ] gone ? Q

## 〈Scæne 6.〉

*Enter Iuniper, Onion, 〈in rich Suits, Iuniper drunk,〉**Fimio, Valentine*

*Iuni* Swounds, let me goe, hay catso, catch him alue,  
I call, I call, boy, I come, I come sweet heart

*Oni* Page hold my rapier, while I hold my freind here

*Valen* O heer's a sweet metamorphosis, a cupple of  
5 buzzards turn'd to a paire of peacocks

*Iuni* Signior *Onion*, lend me thy boy to vnhang my  
rapier

*On* Signior *Iuniper* for once or so, but troth is, you must  
inueigle, as I have done, my Lords page here, a pooi folower  
10 of mine

*Iuni* Hei ho, your page then sha'not be super intendent  
vpon me ? he shall not be addicted ? he shall not be  
incident ? he shall not be incident ? he shall not be incident,  
shall he ? *He foynes*

15 *Fin* O sweet signior *Iuniper*

*Iuni* Sbloud stand away princocks ! do not aggrauate  
my 10y

*Valen* Nay good Maister *Onion*

*Oni* Nay and he haue the heart to draw my bloud, let  
20 him come

*Iuni* Ile slice you *Onion*, Ile slice you

*Oni* Ile cleave you *Iuniper*

*Valen* Why hold, hold, hough ? what do you meane ?

*Iuni* Let him come *Ingle*, stand by boy, his allebaster  
25 blad cannot feare me

*Fin* Why heare you sweet signior, let not there be any

v vi Scæne 6] SCENE II The street before count Ferneze's House G  
*Enter Valentine* ] *Enter Juniper and Onion, richly dressed and drunk,*  
*followed by Fimio and Valentine* G 1 Q begins a new line after  
 alue 2 boy,] boy Q 7 rapier corr Q rapi er (perhaps  
 rapier ) Q originally 9 here,] here Q 14 Stage dir in Q at 15  
 foynes ] foynes Q 16 Iuni ] Iuni Q princocks ! ] princocks ? Q  
 18 Maister] Maister Q 21 you ] you ? Q

contention, betweene my Maister & you, about me , if you want a page sir, I can helpe you to a proper stripling

*Iuni* Canst thou ? what parentage ? what ancestry ?  
what genealogy is he ? 30

*Fin* A french boy sir

*Iuni* Has he his French linguist ? has he ?

*Fin* I, sir

*Iuni* Then transport him her's a crusado for thee

*Oni* You will not imbecell my seruant with your beneuolence, will you ? hold boy, there's a portmantu for thee 35

*Fin* Lord sir

*On* Do take it boy, its three pounds ten shill<ings,> a portmantu

*Fin* I thanke your Lordship Exit Finio 40

*Iuni* Sirrah *Ningle* thou art a traoueller, and I honour thee I prithee discourse ! cherish thy muse ! discourse !

*Valen* Of what sir ?

*Iuni* Of what thou wilt Sbloud ! hang sorrow !

*Oni* Prithy *Valentine* assoile me one thing 45

*Valen* Tis pittty to soile you sir, your new apparell

*On* Masse thou saist true, apanel makes a man forget himself

*Tun* Begin, find your tongue *Ningle*

*Val* (Now will <I> gull these ganders rarely ) Gentle-  
men hauing in my peregrination through Mesopotamia 50

*Iun.* Speake legibly, this gam 's gone, without the great mercy of God, heres a fine tragedy indeed Thers a Keisars royall By Gods bid, nor King nor Keisar shall ?

v vi 27 me ] me, Q 33 Ranged with 32 in Q 35 not] not, Q  
beneuolence,] beneuolence Q 36 you ?] you, Q boy, there's]  
boy their 's Q 38 shill Q 42 discourse ] discourse ? Q  
muse !] muse ? Q discourse !] discourse ? Q 44 Sbloud !]  
Sbloud ? Q sorrow !] sorrow ? Q 50 *Aside not marked in Q*  
I W 50 Gentlemen begins a new line in Q 53 here's] Heres Q,  
beginning a new line Keisars] keisar W 54 By Gods begi's a  
new line in Q



## Scæne 7.

*Enter Finio, Pacue, Balt<hasar,> Martino*

*Balt* Where ? where ? *Finio*, where be they ?

*Iun* Go to, ile be with you anon

*Oni* O her's the page signior *Iuniper*

*Iun* What sayth monsieur *Omon*, boy ?

5 *Fin* What say you sir ?

*Iun* Tread out boy

*Fin* Take vp, you meane sir

*Iun* Tread out I say, so, I thanke you, is this the boy ?

*Pac* We mounsieur

10 *Iun* Who gaue you that name ?

*Pac* Gaue me de name, vat name ?

*Oni* He thought your name had been we, yong gentleman, you must do more then his legges can do for him, beare with him sir

15 *Iun* Sirrah giue me instance of your cariage, youle serue my turne, will you ?

*Pac* What turne ? vpon the toe ?

*Fin* O signior no

*Iun* Page will you follow me, ile giue you good exhibition

20 *Pac* By gar, shal not alone follow you, but shal leade you to

*Oni* Plague boy, he sooths his humour, these french villaines ha pockie wits

*Iun* Here ! disarme me ! take my semitary

25 *Valen* O rare, this would be a rare man, and he had a little trauell *Balthasar, Martino*, put off your shooes, and bid him coble them

v vii Stage dir *Balt* Q 1 they ?] they Q 3 *Iuniper*]  
*Iuniper* Q 4, 8 boy ?] boy Q 5, 7 *Fin*] *Fin* Q 5 sir ?]  
sir Q 6 *Ranged with* 5 in Q 9 We] Aue Q 10 *Oui* G 10 *Ranged*  
with 9 in Q name ?] name Q 11 name ?] name Q 12 been  
we,] been, we Q been *Oui* G gentleman W gentlemen Q 15  
cariage,] cariage ? Q 17 *Ranged with* 16 in Q What turne ?]  
What ? turne Q toe ?] toe Q 22 humour,] humour ? Q 24  
Here !] Here ? Q me !] me ? Q 26 trauell ] trauell, Q

*Iuni* Freinds, friends, but pardon me for fellows, no more in occupation, no more in corporation, tis so pardon me, the case is alterd, this is law, but ile stand to nothing 30

*Pac* Fat so me tinke

*Iuni* Well then God saue the dukes Maiesty, is this any harme now? speake, is this any harme now?

*Oni* No, nor good neither, sbloud!

*Iuni* Do you laugh at me? do you laugh at me? do 30 you laugh at me?

*Valen* I sir, we do

*Iunip* You do indeed?

*Valen* I indeed sir

*Iuni* Tis sufficient, Page carry my purse, dog me! *Exit* 40

*Oni* Gentlemen leaue him not, you see in what case he is, he is not in aduersity, his puise is full of money, leaue him not!  
*Exeunt*

# <Scæne 8.>

*Enter Angelo with Rachel*

*Ang* Nay gentle *Rachel*?

*Rach* Away! forbear! vngentle *Angelo*,  
Touch not my body, with those impious hands,  
That like hot Irons seare my trembling heart,  
And make it hisse, at your disloyalty  
Was this your drit? to vse *Ferneses* name? *Enter Chamount*,  
Was he your fittest stale, ô wild dishonor! *Paulo Fernese*

(*Pau* Stay noble sir)

*Ange* Sbloud how like a puppet do you talke now? 10  
Dishonor? what dishonor? come, come, foole,  
Nay then I see y'are peeuish S'heart dishonor?  
To haue you to a priest and marry you,  
And put you in an honorable state?

v vii 31 Fat] Fart G 33 speake now? speake now Q 34  
No.] No Q sbloud! Sbloud? Q 37 39 Ranged with 36 ant 35 in Q  
40 me!] me? Q 43 not!] not? Q v viii Scæne 8] Scæne III  
The open Country G 2 Away! forbear!] Away? forbear? Q  
6-7 Stage-dir at 4-5 in Q 6 Q has the incorrect c w 'Ang' though  
the next page opens with 7 7 wild] vile G wild Chicago Acting  
Edition 8 Ranged with 7 in Q the aside is not marked 12 to  
a priest] a topriest Q 13 state? state Q

*Rach* To marry me ? ô heauen, can it be,  
 15 That men should liue with such vnfeeling soules,  
 Without or touch of conscience or religion,  
 Or that their warping appetites should spoile  
 Those honor'd formes, that the true seale of friendship  
 Had set vpon their faces ?

*Ange* Do you heare ?  
 20 What needs all this ? say, will you haue me, or no ?  
*Rach* I'le haue you gone, and leaue me, if you would  
*Ange* Leaue you ? I was accurst to bring you hither,  
 And make so faire an offer to a foole  
 A pox vpon you, why should you be coy,  
 25 What good thing haue you in you to be proud of ?  
 Are y' any other then a beggars daughter ?  
 Because you haue beauty ? O Gods light a blast  
 (*Pau I Angelo*)

*Ange* You scornefull baggage,  
 30 I lou'd thee not so much, but now I hate thee  
*Rach* Vpon my knees, you heauenly powers, I thanke you,  
 That thus haue tam'd his wild affections  
*Ange* (This will not do, I must to her againe )  
*Rachel*, ô that thou sawst my heart, or didst behold  
 35 The place from whence that scalding sigh euented  
*Rachel*, by Iesu I love thee as my soule,  
*Rachel*, sweet *Rachel*

*Rach* What, againe returnd  
 Vnto this violent passion ?  
*Ange* Do but heare me,  
 By heauen I loue you *Rachel*  
*Rach* Pray forbear,  
 40 O that my Lord *Ferneze* were but here  
*Ange* Sbloud and he were, what would he do ?

v viii 14 be,] be ? Q 16 of conscience or J P *Colles* or  
 conscience of Q 19 faces ?] faces Q 19-20 Do no ? one line  
 in Q 21 I'le] Il'e Q 27 beauty ?] beauty Q 28, 33 *Asides*  
 not marked in Q 29-30 One line in Q 33 againe ] againe, Q  
 34 behold] behold, Q 36-40 *As prose in Q* 38 passion ?]  
 passion Q 40 O] ô Q 41 do ?] do Q

*Pau* This would he do base villaine

*<He flings Angelo off>*

*Rach*

My deere Lord,

*Pau* Thou monster, euen the soule of trechery !

O what dishonord title of reproch,

May my tongue spit in thy deserued face ?

45

Me thinkes my very presence should inuert

The steeled organs of those traytrous eyes,

To take into thy heart, and pierce it through

Turn'st thou them on the ground ? wretch, dig a graue,

With their sharp points, to hide th<y> abhorred head !

50

Sweet loue, thy wrongs haue beene too violent

Since my departure from thee, I perceiue

But now true comfort shall againe appeare,

And like an armed angell guard thee safe

From all th' assaults of couer'd villany

55

Come Mounsieur, let vs go, & leaue this wretch

To his despaire

*Ange* My noble <Lord> *Ferneze*

*Pau* What, canst thou speake to me, and not thy tongue,

Forc't with the torment of thy guilty soule,

Breake that infected circle of thy mouth

60

Like the rude clapper of a crazed bell ?

I, <I> that in thy bosome lodg'd my soule,

With all her traine of secrets, thinking them

To be as safe, and richly entertain'd

As in a Princes court, or tower of strength,

65

And thou to proue a traitor to my trust,

And basely to expose it, ô this world !

*Ange* My honorable Lord

*Pau*

The very owle,

Whom other birds do stare & wonder at,

Shall hoot at thee, and snakes in euery bush

70

v viii 42 Stage dir *Flings him off* G 46 inuert] inuert Q 50

thv] th' Q head 1] head, Q 55 couer'd] couered Q 56-7

Come despaire one line in Q 56 let vs] let us G let s Q 57

Lord G 58 What,] What Q 59 soule,] soule Q 61 bell 21 bell Q

62 I, I G 64 entertain'd] entertained, Q 68-9 The very wonder at, one line in Q

Shall deafe thine eares with their—

*Cha*

Nay good my Lord,

Giue end vnto your passions

*Ange*

You shall see,

I will redeeme your lost opinion

*Rach* My Lord beleeeue him

*Cha*

Come, be satisfied,

75 Sweet Lord you know our haste, let vs to horse,

The time for my engag'd returne is past ,

Be friends againe, take him along with you

*Pau* Come signior *Angelo*, hereafter proue more true

*Exeunt*

### 〈Scæne 9.〉

*Enter Count Ferneze, Maximillian, Francesco*

*Count* Tut *Maximillian*, for your honor'd selfe,

I am perswaded, but no words shall turne

The edge of purposd vengeance on that wretch,

Come, bring him forth to execution

*Enter Camillo bound, with Seruants*

5 Ile hang him for my sonne, he shall not scape,

Had he an hundred liues Tell me vile slaue,

Think'st thou I loue my sonne ? is he my flesh ?

Is he my blood, my life ? and shall all these

Be torturd for thy sake, and not reueng'd ?

10 Trusse vp the villaine

*Max* My Lord, there is no law to confirme this action

Tis dishonorable

*Count* Dishonorable ? *Maximillian* ?

It is dishonorable in *Chamout*,

15 The day of his prefixt returne is past,

v viii 71-3 Nay opinion as prose in Q 74-6 Verse wrongly  
divided in Q at haste and past 76 engag'd] engaged Q 78  
signior om G v ix Scæne 9 ] SCENE IV A room in count Ferneze's  
House G 4 Enter c w in Q Stage dir with Seruants ] with seruants Q  
7 Think'st W Thinkest Q 8-10 Prose in Q 12-13 Tis  
*Maximillian* ? one line in Q 13-16 The Count's speech as prose in  
Q, but My Lord, my Lord ranged with the final words

And he shall pay for it

*Cam*

My Lord, my Lord,

Vse your extreamest vengeance, ile be glad

To suffer ten times more, for such a friend

*Count* O resolute and peremptory wretch !

*Fran* My honor'd Lord, let vs intreat a word

20

*Count* Ile heare no more, I say he shall not liue,

My selfe will do it Stay, what forme is this

Stands betwixt him and me, and holds my hand ?

What miracle is this ? tis my owne fancy,

Carues this impression in me, my soft nature,

25

That euer hath retaind such foolish pittie,

Of the most abiect creatures misery,

That it abhorres it What a child am I

To haue a child ? Ay me, my son, my son

<Scæne 10.>

*Enter Christophero*

*Chris* O my deere loue, what is become of thee ?

What vnust absence layest thou on my brest,

Like waights of lead, when swords are at my backe,

That run me th<ough with thy vnkind flight ?

My gentle disposition waxeth wild,

5

I shall run frantike, ô my loue, my loue

<Scæne 11.>

*Enter Iaques.*

*Iaq* My gold, my gold, my life, my soule, my heauen,

What is become of thee ? see, ile impart

My miserable losse to my good Lord,

Let me haue search my Lord, my gold is gone

*Count* My sonne, *Christophero*, thinkst <thou> it possible,

v 1x 16 for it G fort Q 20 honor'd] honored Q word] wor d  
Q 23 hand ?] hand Q 28 it What] it, what Q v \ 4  
thorough W flight ?] flight, Q v \ 1 5 thou W

I euer shall behold his face againe ?

*Chris* O father wher's my loue, were you so carelesse  
To let an vnthrif steale away your child ?

*Iaq* I know your Lordship may find out my gold,  
10 For Gods sake pittie me, iustice, sweet Lord

*Count* Now they haue yong *Chamount*, *Christophoro*,  
Surely they neuer will restore my sonne ?

*Chris* Who would haue thought you could haue beene  
so carelesse

To loose your onely daughter ?

*Iaq* Who would thinke,  
15 That looking to my gold with such hares eyes,  
That euer open, I euen when th(e)y sleepe,  
I thus should loose my gold ? My noble Lord,  
What saies your Lordship ?

*Count* O my sonne, my sonne

*Chris* My deerest *Rachel*

*Iaq* My most hony gold.

20 *Count* Heare me *Christophoro*

*Chris* Nay heare me *Iaques*

*Iaq* Heare me most honor'd Lord

*Max* What rule is here ?

*Count* O God that we should let *Chamount* escape

*Chris* I and that *Rachel*, such a vertuous mayd,  
Should be thus stolne away

*Iaq* And that my gold,

25 Being so hid in earth, should bee found out

*Max* O confusion of languages, & yet no tower of *Babel* !

*Enter Aurelia, Phoenixella*

*Fran* Ladies, beshrew me, if you come not fit  
To make a iangling consort, will you laugh  
To see three constant passions ?

v x1 6 againe ?] againe Q 8 child ?] child Q 11 *Chamount*,  
*Christophoro*,] *Chamount* ? *Christophoro* ? Q 12 sonne ?] sonne Q  
13-14 *Christophoro's* speech as prose in Q 14 daughter ?] daughter Q  
16 they W 17-18 I thus Lordship as prose in Q 17 gold ?  
My] gold, my Q 19 *Rachel*] *Rachel* ? Q 23-5, 27-9, 37-8 Prose  
in Q 26 Stage dir after 22 in Q 29 passions ?] passions Q





Well *Rachel* I am glad tho'art here againe

*Ang* I faith she is not for you steward

*Iaq* I <do> beseech you maddam vrge your father

*Phæ* I will anon, good *Iaques* be content

10 *Aur* Now God a mercy, Fortune, and sweet Venus,

Let *Cupid* do his part, and all is well

*Phæ* Me thinks my heart's in heauen with this comfort

*Cha* Is this the true *Italian* courtesie,

*Ferneze* were you torturd thus in France ?

15 By my soules safety

*Count*

My most noble Lord ?

I do beseech your Lordship

<He kneels, Chamont raises him >

*Cham*

Honor'd *Count*,

Wrong not your age with flexure of a knee,

I do impute it to those cares and griefes,

That did torment you in your absent sonne

20 *Count* O worthy gentlemen, I am ashamd

That my extreame affection to my sonne,

Should giue my honour so vncur'd a maim,

But my first sonne, being in *Vicenza* lost

*Cha* How in *Vicenza* ? lost you a sonne there ?

About what time my Lord ?

25 *Count*

O the same night,

Wherein your noble father tooke the towne

*Cha* How long's that since my Lord ? can you remember ?

*Count* Tis now well nie vpon the twentieth yeare

*Cha* And how old was he then ?

*Count*

I cannot tel,

30 Betweene the yeares of three and foure, I take it

*Cha* Had he no speciall note in his attire,

Or otherwise, that you can call to mind ?

v xii 9 anon,] anon ? Q 10 mercy, Fortune,] mercy fortune Q  
 13 courtesie,] courtesie Q 14-15 *Ferneze* safety one line in Q 15  
 By] by Q 15-16 My Lordship one line in Q 15 Stage dir *Kneels* G  
 16-17 Honor'd knee one line in Q 16 Honor'd] Honored Q Stage  
 dir *Raises him* G 22 maim] maim W maim Q 25-6 O town  
 as prose in Q 25 O] O' *Chicago Acting Edition* 27 remember ?] re-  
 member Q 29-30 I cannot it as prose in Q 32 mind ?] mind Q

Count I cannot well remember his attire,  
But I haue often heard his mother say  
He had about his necke a tablet, 35  
Guen to him by the Emperour *Sigismund*,  
His Godfather, with this inscription,  
Vnder the figure of a siluer Globe  
*In minimo, mundus*

Cha How did you call  
Your sonne my Lord ?

Count Camillo Lord Chamount 40

Cha Then <now> no more my *Gasper*, but *Camillo*,  
Take notice of your father gentlemen,  
Stand not amazd, here is a tablet,  
With that inscription, found about his necke  
That night, and in *Vicenza* by my father, 45  
(Who being ignorant, what name he had,  
Christned him *Gasper*) nor did I reueale  
This secret till this hower to any man

Count O happy reuelation ! ô blest hower !  
O my *Camillo* !

Phæ O strange my brother !

Fran Maximilian ! 50

Behold how the abundance of his 10y  
Drownds him in teares of gladnesse

Count O my boy !  
Forgiue thy fathers late austerity

Max My Lord, I deliuered as much before, but your  
honour would not be perswaded I will hereafter giue more 55  
obseruance to my visions, I dremp of this

v xii 36 *Sigismund*,] *Sigismund* Q 38-9 Vnder *mundus* one  
line in Q 39 In W En Q 39-40 How Lord one line in Q  
40 Count ] Count Q 41 *Gasper*,] *Gasper* ? Q 42 father  
gentlemen,] father, gentlemen Q 43 amazd,] amazd ? Q 44  
inscription,] inscription ? Q 46 had,] had) Q 47 *Gasper*] *Gasper*, Q reueale] reueale, Q 49-50 O *Camillo* one line in Q  
49 reuelation'] reuelation ? Q hower'] hower ? Q 50 O my] o my Q  
brother'] brother Q *Maximilian*'] *Maximilian* ? Q 50-1  
*Maximilian* 10y one line in Q 52-3 O austerity, one line in Q  
boy'] boy ? Q 53 austerity ] austerity Q 54 Lord ] Lord ? Q  
55 perswaded ] perswaded, Q 56 visions,] visions ? Q

*Iaq* I can be still no longer, my good Lord,  
Do a poore man some grace mongst all your ioyes

*Count* Why whats the matter *Iaques* ?

*Iaq* I am robd, I am robd,  
60 I am vndone my Lord, robd and vndone  
A heape of thirty thousand golden crownes,  
Stolne from me in one minute, and I feare  
By her confedracy, that cals me father,  
But she is none of mine therefore sweet Lord,  
65 Let her be tortur'd to confesse the truth

*Max* More wonders yet

*Count* How *Iaques*, is not *Rachel* then thy daughter ?

*Iaq* No, I disclaime in her, I spit at her,  
She is a harlot, and her customers,  
70 Your sonne, this gallant, and your steward here,  
Haue all been partners with her in my spoile ,  
No lesse then thirty thousand

*Count* *Iaques, Iaques,*  
This is impossible, how shouldst thou come  
To the possession of so huge a heape  
75 Being always a knownen begger ?

*Iaq* Out alas,  
I haue betraid my selfe with my owne tongue,  
The case is altered

*Count* <Some> one stay him there

*Max* What, meanes he to depart ? *Count* *Ferneze*, vpon  
my soule [this begger,] this begger is a counterfait vrge  
80 him Didst thou loose gold ?

*Iaq* O no I lost no gold

*Max* Said I not true ?

v xii 59 *Iaques* ?] *Iaques* Q 59-60 I and vndone one line in Q  
64 she is G she's Q mine ] mine, Q Lord,] Lord Q 65 tortur'd]  
tortured Q 67 *Iaques*,] *Iaques* Q daughter ?] daughter Q 70 sonne,]  
sonne Q 71-2 Haue thousand prose in Q 71 spoile,]  
spoile ? Q 72-4 *Iaques* heape as prose in Q 73 impossible]  
impossible come] come ? Q 75 begger ?] begger Q 75-6  
Out tongue one line in Q 77 Some W 78 What,] What Q  
depart ?] depart, Q 80 him Didst] him ? didst Q 81 Ranged  
with 80 in Q 82 true ?] true Q

Count How<sup>2</sup> didst thou first loose thirty thousand  
crowns,

And now no gold<sup>2</sup> was *Rachel* first thy child,  
And is shee now no daughter<sup>2</sup> sirra *Iaques*, 85  
You know how farre our *Millaine* lawes extend,  
For punishment of liars

*Iaq* I my Lord<sup>1</sup>  
(What shall I doe<sup>2</sup> I haue no starting hols<sup>1</sup>)  
Mounsieur *Chamount* stand you my honor'd Lord

*Cha* For what old man<sup>2</sup>

*Iaq* Ill gotten goods ne'er thrue, 90  
I plaid the thiefe, and now am robd my selfe  
I am not as I seeme, *Iaques de prie*,  
Nor was I borne a begger as I am  
But sometime steward to your noble father

*Cha* What *Melun*, that robd my fathers treasure, stole 95  
my sister<sup>2</sup>

*Iaq* I, I, that treasure is lost, but *Isabell*  
Your beautious sister here suruiues in *Rachel*  
And therefore on my knes,

*Max* Stay *Iaques* stay<sup>1</sup> the case still alters<sup>2</sup> 100

*Count* Faire *Rachel* sister to the Lord *Chamount*<sup>2</sup>

*Ang* Steward your cake is dow, as well as mine

*Pau* I see that honours flames cannot be hid,

No more then lightening in the blackest cloud

*Max* Then sirra tis true, you haue lost this gold<sup>2</sup> 105

*Iaq* I worthy signior, thirty thousand crownes

*Count* Masse who was it told me, that a couple of my  
men, were become gallants of late<sup>2</sup>

*Fran* Marry twas I my Lord, my man told me

v xii 84 child,] child Q 85 daughter<sup>2</sup>] daughter, Q 86-7  
You liars as prose in Q 87 liars ] liars, Q 87-8 I hols<sup>1</sup> one  
line in Q aside not marked 87 *Iaq* ] *Iaq* Q Lord<sup>1</sup>] Lord<sup>2</sup> Q  
89 honor'd] honored Q 90 ne'er W neuer Q 95 *Melun*,] *Melun*. Q  
97-9 Prose in Q 97 treasure is] treasure's W 98 suruiues] suruiues  
Q 99 knes,] knes<sup>2</sup> Q 100 stay<sup>1</sup>] stay<sup>2</sup> Q 101 *Chan ourt* ]  
*Chamount* Q 105 true,] true<sup>2</sup> Q gold<sup>2</sup>] gold, Q 108 men c w  
in Q late<sup>2</sup>] late Q 109 Lord,] Lord<sup>2</sup> Q me ] me<sup>2</sup> C

## 〈Scæne 13.〉

*Enter Onion and Iunper**Max* How now, what pagent is this ?*Iuni* Come signior *Onion*, lets not be ashamd to appeare Keepe state ! looke not ambiguous now !*Oni* Not I while I am in this sute5 *Iuni* Lordings, equualence to you all*Oni* We thought good, to be so good, as see you gentlemen*Max* What ? mounsieur *Onion* ?*Oni* How dost thou good captaine ?10 *Count* What, are my hinds turnd gentlemen ?*Oni* Hinds sir ? Sbloud and that word will beare action, it shall cost vs a thousand pound a peece, but weebe be reuenged*Iuni* Wilt thou sell thy Lordship *Count* ?15 *Count* What ? peasants purchase Lordships ?*Iuni* Is that any Nouels sir ?*Max* O transmutation of elements, it is certified you had pages20 *Iuni* I sir, but it is knowen they proued ridiculus, they did pilfer, they did purloine, they did procrastinate our purses, for the which wasting of our stocke, we haue put them to the stocks*Count* And thither shall you two 〈go〉 presently, These be the villaines, that stole *Iaques* gold,  
25 Away with them, and set them with their men*Max* *Onion* you will now bee peeld*Fran* The case is altered now*Oni* Good my Lord, good my Lord

v xiii i now,] now Q this ?] this, Q 3 appeare ] appeare, Q  
 Keepe state begins a new line in Q now !] now ? Q 6 gentle-  
 men ] gentlemen Q 9 captaine ?] captaine Q 10 gentlemen ?]  
 gentlemen Q 16 sir ?] sir Q 18 pages ] pages Q 24 *Iaques*  
 gold] *Iaques*gold Q 27 *Fran* ] *Fran* Q now ] now Q

*Iuni* Away scoundrell ! dost thou feare a little elocution ? shall we be confiscate now ? shal we droope now ? 30 shall we be now in helogabolus ?

*Om* Peace, peace, leaue thy gabling !

*Count* Away, away with them, whats this they prate ?

*Exeunt <Seruants> with Iuniper and Omion*

Keepe the knaues sure, strickt inquisition

Shall presently be made for *Iaques* gold, 35

To be disposd at pleasure of *Chamount*

*Cha* She is your owne Lord *Paulo*, if your father  
Gue his consent

*Ang* How now *Christofero* ? The case is alterd

*Chris* With you, as well as me, I am content sir 40

*Count* With all my heart ! and in exchange of her,  
(If with your faire acceptance it may stand)

I tender my *Aurelia* to your loue

*Cha* I take her from your Lordship, with all thanks,  
And blesse the hower wherein I was made prisoner 45

For the fruition of this present fortune,

So full of happy and vnlookt for ioyes

*Melun*, I pardon thee, and for the treasure,

Recouer it, and hold it as thine owne

It is enough for me to see my sister 50

Loue in the circle of *Ferneses* armes,

My friend, the sonne of such a noble ffather,

And my vnworthy selfe rapt aboue all,

By being the Lord to so diuine a dame

*Max* Well, I will now sweare the case is altered Lady 55  
fare you well, I will subdue my affections Maddam (as for  
you) you are a profest uigin, and I will be silent My  
honorable Lord *Fernese*, it shall become you at this time  
not be frugall, but bounteous, and open handed, your

v xiii 29 scoundrell '1] scoundrell ? Q 30-1 Shall we be confiscate  
and Shall we be now *begin new lines in Q* 31 helogabolus ? heloga-  
bolus Q 32 gabling '1] gabling ? Q 33 prate ?] prate, Q Stage dir  
Seruants G 36 Chamount] Chamouut Q 41 heart '1] heart ? Q  
50 sister] sister Q 56 affections ] affections, Q 57 silent  
My] silent, my Q

60 fortune hath been so to you Lord *Chamount*, you are now  
 no stranger, you must be welcome, you haue a faire, amiable  
 and splend<sup>i</sup>ous Lady but signior *Paulo*, signior  
*Camillo*, I know you valiant, be louing Lady I must be  
 better knowne to you Signiors for you, I passe you not  
 65 though I let you passe, for in truth I passe not of you  
 Louers to your nuptials, Lordings to your dances March  
 faire al, for a faire March, is worth a kings ransome

*Exeunt*

*The end.*

v xlii 60 to you Lord *Chamount*,] to you Lord *Chamount* Q You  
 are begins a new paragraph in Q 61 faire,] faire Q 62 splendidious  
 H C Hart 63 valiant,] valiant? Q louing] louing Q 64  
 you Signiors] you, signiors Q 65 you Louers] you, louers Q 66  
 dances] dances, Q 68 *Exeunt*] *Exeunt* Q

---

EVERY MAN IN HIS HUMOUR

The Original Version of 1598,  
from the Quarto of 1601

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## THE TEXT

THIS play is extant in two forms—the original version issued in Quarto in 1601, and the revised version of the 1616 Folio. Two entries relating to the Quarto are found in the Stationers' Register in 1600. On August 4, 'Euery man in his humour / a booke' is entered along with *As You Like It*, *King Henry the Fifth*, and *Much Ado about Nothing* as one of 'My lord chamberlens mens plaies', the publication of which was 'to be staid'. The company was responsible for this entry, probably, as Mr A. W. Pollard suggests,<sup>1</sup> in order to secure the copyright and checkmate a possible pirate. Ten days later it was entered for Cuthbert Burby and Walter Burre.

14 August

Master Burby    Entred for yeur copie vnder the handes of  
Walter Burre    master PASVILL (= Pasfield) and ye Wardens  
a booke called *Euery man in his humour* vjd  
(Arber's *Transcript*, III 169)

The play appeared next year with Burre's imprint.

Collation. A<sup>2</sup>, B-L<sup>4</sup>, M<sup>2</sup>, with the title on A, The number and names of *the Actors* on A<sup>2</sup>, and the text beginning on B.

The copies in the British Museum, the Bodleian, and the Dyce Library have been collated in preparing the present text. Three printers' variants have been noted.

III III 56	abruptly	BM C 34 c 59, Bodl. Malone 229, 213, Dyce copies
	abruptly >	BM 162 c 70
IV III 109	the	BM C 34 c 59
	thee	other copies
V III 12	messago	BM copies
	message	Bodleian & Dyce copies

Purely typographical errors, such as turned letters and the use of a wrong fount, have been silently corrected. A few textual corrections have been introduced from the Folio version (marked 'F' in the critical notes).

<sup>1</sup> See *Shakespeare's Fight with the Pirates*, pp. 45-6.

There have been three reprints of the Quarto. The first, which is not very accurate, was issued by Dr Carl Grahan in the *Shakespeare-Jahrbuch*, 1902, vol xxxviii, and was made from the two Museum copies. Dr W W Greg edited a sound text in Bang's *Materialien zur Kunde des alteren englischen Dramas*, 1905, vol x, from the Bodleian copy, checked with one copy in the British Museum. Dr H Holland Carter edited the Quarto and Folio texts in parallel columns for the Yale Studies in English, 1921, no lii. His text of the Quarto was taken from a copy belonging to Mr William Augustus White, and checked with a second copy in the same collection. He records three variants which are not found in the five copies collated for the present edition: 'stockada' for 'stockado' in I. iii. 219, 'Phœbus' in roman, instead of italic, *ibid* 229, and 'wound' not followed by a comma in III. ii. 79. In this last example Dr Carter notes that the paper of one copy is worn, by a curious coincidence this defect is found also in one of the Dyce copies.

# EVERY MAN IN his Humor.

As it hath beene sundry times  
*publickly acted by the right*  
Honorable the Lord Chamberlaine  
*his seruants.*

---

Written by BEN. JOHNSON.

---

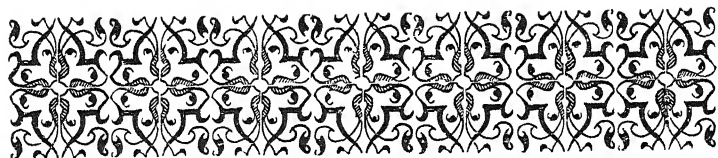
*Quod non dant procures, dabit Histrio.*

*Haud tamen inuidias vati, quem pulpita pascunt.*

---

Imprinted at London for *Walter Burre*, and are to  
be sold at his shoppe in *Paules Church-yard.*

1601.



## The number and names of *the Actors.*

---

Lorenzo senior

Prospero friend of Hor. in

Thorello brother in law of Pros. is

Stephano nephew of Hor. se.

Doctor Clement

Bobadilla friend of Pros. & Hor.

Musco servant

Cob <sup>son</sup> ~~friend~~ of Bobadilla  
~~after name.~~

Giulliano <sup>friend of Pros.</sup>

Lorenzo junior

Biancha <sup>daughter of Pros.</sup>

Hesperida <sup>friend of Pros.</sup>

Peto

Mattheo <sup>friend of Pros.</sup>

Pizzo

Tib <sup>friend of Pros.</sup>



## EVERY MAN

in his Humor.

## ACTVS PRIMVS, SCENA PRIMA.

*Enter Lorenzo di Pazzi Senior, Musco*

Now trust me, here's a goodly day toward *Musco*,  
 Call vp my sonne *Lorenzo* bid him rise  
 Tell him, I haue some businesse to imploy him in

*Mus* I will, sir, presently

*Lore se* But heare you, sirrah, 5  
 If he be at study, disturbe him not

*Mus* Very good, sir *Exit Musco*

*Lore se* How happy would I estimate my selfe,  
 Could I (by any meane) retyre my sonne,  
 From one vayne course of study he affects ? 10  
 He is a scholler (if a man may trust  
 The lib'rall voyce of double tounge'd report)

Of deare account, in all our *Academies*  
 Yet this position must not breede in me  
 A fast opinion, that he cannot erre 15  
 My selfe was once a *student*, and indeede  
 Fed with the selfe-same humor he is now,  
 Dreaming on nought but idle *Poetrie*

But since, Experience hath awakt my spirit's, *Enter Stephano*  
 And reason taught them, how to comprehend 20  
 The soueraigne vse of study What, cousin *Stephano* ?  
 What newes with you, that you are here so earely ?

*Steph* Nothing but eene come to see how you doe, vncke

*Lore se* That's kindly done, you are welcome, cousin

25 *Steph* I, I know that sir, I would not haue come else  
how doeth my cousin, vncke ?

*Lore se* Oh well, well, goe in and see , I doubt hee's  
scarce stirring yet

*Steph* Vncke, afore I goe in, can you tell me, and he haue  
30 e're a booke of the sciences of hawking and hunting ? I  
would fayne borrow it

*Lor* Why I hope you will not a hawking now, will you ?

*Steph* No wusse , but ile practise against next yeare  
I haue bought me a hawke, and bels and all , I lacke no-  
35 thing but a booke to keepe it by

*Lor* Oh most ridiculous

*Steph* Nay looke you now, you are angrie vncke, why you  
know, and a man haue not skill in hawking and hunting now  
a daies, ile not giue a rush for him , hee is for no gentlemans  
40 company, and (by Gods will) I scorne it I, so I doe, to bee a  
consort for euerie *hum-drum* , hang them *scroiles*, ther's  
nothing in them in the world, what doe you talke on it ?  
a gentleman must shew himselfe like a gentleman, vncke  
I pray you be not angrie, I know what I haue to do I trow,  
45 I am no nouice

*Lor* Go to, you are a prodigal, and selfe-wild foole,  
Nay neuer looke at me, it's I that speake,

Take't as you will, ile not flatter you

What ? haue you not meanes inow to wast

50 That which your friends haue left you, but you must

Go cast away your money on a *Buzzard*,

And know not how to keepe it when you haue done ?

Oh it's braue, this will make you a gentleman,

Well Cosen well, I see you are e'ene past hope

55 Of all reclaime , I so, now you are told on it,

You looke another way

*Steph* What would you haue me do trow ?

*Lor* What would I haue you do ? mary

Learne to be wise, and practise how to thrue,

60 That I would haue you do, and not to spend

Your crownes on euerie one that humors you  
 I would not haue you to intrude your selfe  
 In euerie gentlemans societie,  
 Till their affections or your owne desert,  
 Do worthily inuite you to the place 65  
 For he thats so respectlesse in his course,  
 Oft sels his reputation vile and cheape  
 Let not your cariage, and behauour taste  
 Of affectation, lest while you pretend 70  
 To make a blaze of gentiue to the world  
 A little puffe of scorne extinguish it,  
 And you be left like an vnsauorie snuffe,  
 Whose proprietie is onely to offend  
 Cosen, lay by such superficiall foimes,  
 And entertaine a perfect reall substance, 75  
 Stand not so much on your gentility,

*Enter a seruungman*

But moderate your expences (now at first)  
 As you may keepe the same proportion still  
 Beare a low saile soft who's this comes here

*Ser* Gentlemen, God saue you 80

*Step* Welcome good friend, we doe not stand much vpon  
 our gentilitie, yet I can assure you mine vncle is a man of a  
 thousand pounce land a yeare, hee hath but one sonne in  
 the world, I am his next heire, as simple as I stand here, if  
 my cosen die I haue a faire liuing of mine owne too beside 85

*Ser* In good time sir

*Step* In good time sir? you do not flout, do you?

*Ser* Not I sir

*Step* And you should, here be them can perceiue it, and 90  
 that quickly too Go too, and they can giue it againe  
 soundly, and need be

*Ser* Why sir let this satisfie you Good faith I had no  
 such intent

*Step* By God, and I thought you had sir, I would talke 95  
 with you

*Ser* So you may sir, and at your pleasure



*Step* And so I would sir, and you were out of mine vnclcs ground, I can tell you

100 *Lor* Why how now cosen, will this nere be left ?

*Step* Horson base fellow, by Gods lid, and't were not for shame, I would

*Lor se* What would you do ? you peremptorie Asse, And yowle not be quiet, get you hence

105 You see, the gentleman contaynes himselfe

In modest limits, giuing no reply

To your vnseason'd rude comparatiues ,

Yet yowle demeane your selfe, without respect

Eyther of duty, or humanity

110 Goe get you in fore God I am asham'd *Exit Steph*

Thou hast a kinsmans interest in me

*Ser* I pray you, sir, is this *Pazzi* house ?

*Lor se* Yes mary is it, sir

*Ser* I should enquire for a gentleman here, one *Signior*

115 *Lorenzo di Pazzi* , doc you know any such, sir, I pray you ?

*Lore se* Yes, sir or else I should foiget my selfe

*Ser* I crye you mercy, sir, I was requested by a gentleman of Florence (hauing some occasion to ride this way) to  
120 deliuer you this letter

*Lor se* To me, sir ? What doe you meane ? I pray you remember your curt'sy

*To his deare and most elected friend, Signior Lorenzo di Pazzi*

What might the gentlemans name be, sir, that sent it ? Nay,

125 pray you be couer'd

*Ser* Signior *Prospero*

*Lore se* Signior *Prospero* ? A young gentleman of the family of *Strozzi*, is he not ?

*Ser* I, sir, the same Signior *Thorello*, the rich Florentine  
130 merchant, married his sister

*Lore se* You say very true *Musco* *Enter Musco*

*Mus* Sir

*Lore se* Make this Gentleman drinke, here

l. 1 130 merchant, J merchant Q

131 Stage dir in Q at 130

I pray you goe in, sir, and't please you     *Exeunt*  
 Now (without doubt) this letter's to my sonne     135  
 Well   all is one   Ile be so bold as reade it,  
 Be it but for the *styles* sake, and the *phrase* ,  
 Both which (I doe presume) are excellent,  
 And greatly varied from the vulgar forme,  
 If *Prospero's* inuention gaue them life     140  
 How now ? what stuffe is here ?

*Sirha Lorenzo, I muse we cannot see thee at Florence*  
*S'blood, I doubt, Apollo hath got thee to be his Ingle, that thou*  
*commest not abroad, to visit thine old friends   well, take heede*  
*of him , hee may doe somewhat for his houshold seruants, or 145*  
*so , But for his Retayners, I am sure, I haue knowne some of*  
*them, that haue followed him, three, foure, fiue yeere together,*  
*scorning the world with their bare heeles, & at length bene glad*  
*for a shift, (though no cleane shift) to lye a whole winter, in*  
*halfe a sheete, cursing Charles wayne, and the rest of the 150*  
*starres intolerably   But (quis contra diuos ?) well , Sirha,*  
*sweete villayne, come and see me , but spend one minute in my*  
*company, and 'tis inough   I thinke I haue a world of good*  
*Iests for thee   oh sirha, I can shew thee two of the most perfect,*  
*rare, & absolute true Gulls, that euer thou saw'st, if thou wilt 155*  
*come   S'blood, inuent some famous memorable lye, or other,*  
*to flap thy father in the mouth withall   thou hast bene father*  
*of a thousand, in thy dayes, thou could'st be no Poet else   any*  
*scurry roguish excuse will serue , say thou com'st but to fetch*  
*wooll for thine Inke-horne   And then too, thy Father will say 160*  
*thy wits are a wooll-gathering   But it's no matter , the worse,*  
*the better   Any thing is good inough for the old man   Sirha,*  
*how if thy Father should see this now ? what would he thinke*  
*of me ? Well, (how euer I write to thee) I reuerence him in my*  
*soule, for the generall good all Florence deliuers of him 165*  
*Lorenzo, I comure thee (by what, let me see) by the depth of our*  
*loue, by all the strange sights we haue seene in our dayes, (I or*  
*nights eyther) to come to me to Florence this day   Go to, you*  
*shall come, and let your Muses goe spinne for once   If thou*  
*wilt not, s'hart, what's your gods name ? Apollo ? I , Apollo 170*

*If this melancholy rogue (Lorenzo here) doe not come, graunt, that he doe turne Foole presently, and neuer hereafter, be able to make a good Iest, or a blanke verse, but lue in more penurie of wit and Inuention, then eyther the Hall-Beadle, or Poet*

175 *Nuntius*

Well, it is the strangest letter that euer I read  
Is this the man, my sonne (so oft) hath prays'd  
To be the happiest, and most pretious wit  
That euer was familiar with Art ?

180 Now (by our Ladies blessed sonne) I sweare,

I rather thinke him most infortunate,  
In the possession of such holy giftes,  
Being the master of so loose a spirit  
Why what vnhallo'd ruffian would haue writ,

185 With so prophane a pen, vnto his friend ?

The modest paper eene lookes pale for grieve  
To feele her virgin-cheeke defilde and staind  
With such a blacke and criminall *inscription*  
Well, I had thought my son could not haue straied,

190 So farre from iudgement, as to maite himselfe

Thus cheapely, (in the open trade of scorne)

To geering *follie*, and fantastique *humour*

But now I see *opimon* is a foole,

And hath abusde my sences *Musco*      *Enter Musco*

195 *Mus* Sir

*Lor se* What is the fellow gone that brought this letter ?

*Mus* Yes sir, a prettie while since

*Lor se* And wher's *Lorenzo* ?

*Mus* In his chamber sir

200 *Lor se* He spake not with the fellow, did he ?

*Mus* No sir, he saw him not

*Lor se* Then *Musco* take this letter, and deliuer it

Vnto *Lorenzo* but sirra, (on your life)

Take you no knowledge I haue open'd it

205 *Mus* O Lord sir, that were a iest indeed      *Exit Mus*

*Lor se* I am resolu'd I will not crosse his iourney

Nor will I practise any violent meane,  
 To stay the hot and lustie course of youth  
 For youth restrained straight growes impatient,  
 And (in condition) like an eager dogge, 210  
 Who (ne're so little from his game withheld)  
 Turnes head and leapes vp at his masters throat  
 Therefore ile studie (by some milder drift)  
 To call my sonne vnto a happier shrift Exit

## SCENA SECVNDA.

*Enter Lorenzo vnior, with Musco*

*Mus* Yes sū, (on my word) he opend it, & read the contents

*Lor u* It scarce contents me that he did so But *Musco* didst thou obserue his countenance in the reading of it, whether hee were angie or pleasse? 5

*Mus* Why sū I saw him not reade it

*Lo u* No? how knowest thou then that he opend it?

*Mus* Marry sir because he charg'd mee (on my life) to tell no body that he opend it, which (vnlesse he had done) he wold neuer feare to haue it reueald 10

*Lo u* Thats true well *Musco* hie thee in againe,  
 Least thy protracted absence do lend light,

*Enter Stephan<o>*

To darke suspition *Musco* be assuide  
 Ile not forget this thy respectrue loue

*Step* Oh *Musco*, didst thou not see a fellow here in a 15  
 what-sha-callum doublet, he brought mine vnle a letter  
 euen now?

*Mus* Yes sir, what of him?

*Step* Where is he, canst thou tell?

*Mus* Why he is gone 20

*Step* Gone? which way? when went he? how long since?

*Mus* Its almost halfe an houre ago since he rid hence

*Step* Horson Scanderbag rogue, oh that I had a horse,  
 by Gods hidde i'de fetch him backe againe, with heaue and ho

*Mus* Why you may haue my masters bay gelding, and you will

*Step* But I haue no boots, thats the spite on it

*Mus* Then its no boot to follow him Let him go and  
30 hang sir

*Step* I by my troth , *Musco*, I pray thee help to trusse me a little , nothing angers mee, but I haue waited such a while for him all vnac'd and vntrust yonder, and now to see hee is gone the other way

35 *Mus* Nay I pray you stand still sir

*Step* I will, I will oh how it vexes me

*Mus* Tut, neuer vexe your selfe with the thought of such a base fellow as he

*Step* Nay to see, he stood vpon poynts with me too

40 *Mus* Like inough so , that was, because he saw you had so fewe at your hose

*Step* What ? Hast thou done ? Godamercy, good *Musco*

*Mus* I marle, sir, you weare such ill-fauourd course stockings, hauing so good a legge as you haue

45 *Step* Fo, the stockings be good inough for this time of the yeere , but Ile haue a payre of silke, e're it be long I thinke, my legge would shewe well in a silke hose

*Mus* I afore God would it rarely well

*Step* In sadnesse I thinke it would I haue a reasonable  
50 good legge

*Mus* You haue an excellent good legge, sir I pray you pardon me, I haue a little haste in, sir

*Step* A thousand thanks, good *Musco* *Exit <Musco>*  
What, I hope he laughs not at me , and he doe——

55 *Lo un* Here is a *style* indeed, for a mans sences to leape ouer, e're they come at it why, it is able to breake the shinnes of any old mans patience in the world My father reade this with patience ? Then will I be made an *Eunuch*, and learne to sing Ballads I doe not deny, but my father  
60 may haue as much patience as any other man , for hee vses to take phisicke, and oft taking phisicke, makes a man a

very patient creature But, Signior *Prospero*, had your swaggering *Epistle* here, arriued in my fathers hands, at such an houre of his patience, (I meane, when hee had tane phisicke) it is to bee doubted, whether I should haue read 65  
*sweete villayne* here But, what? My wise cousin, Nay then, Ile furnish our feast with one Gull more toward a messe, hee writes to mee of two, and here's one, that's three, Ifayth Oh for a fourth now, *Fortune*, or neuer  
*Fortune* 70

*Step* Oh, now I see who he laught at hee laught at some body in that letter By this good light, and he had laught at me, I would haue told mine vncle

*Lo un* Cousin Stephano good morrow, good cousin, how fare you? 75

*Step* The better for your asking, I will assure you I haue beene all about to seeke you, since I came I saw mine vncle, & ifaith how haue you done this great while? Good Lord, by my troth I am glad you are well cousin

*Lor in* And I am as glad of your comming, I protest to so you, for I am sent for by a priuate gentleman, my most specall deare friend, to come to him to *Florence* this morning, and you shall go with me cousin, if it please you, not els, I will emoyne you no further then stands with your owne consent, and the condition of a friend 85

*Step* Why cousin you shall command me and't were twise so farre as *Florence* to do you good, what doe you thinke I will not go with you? I protest

*Lo in* Nay, nay, you shall not protest

*Step* By God, but I will sir, by your leaue ile protest 90 more to my friend then ile speake of at this time

*Lo in* You speake very well sir

*Step* Nay not so neither, but I speake to serue my turne

*Lo in* Your turne? why cousin, a gentleman of so faire sort as you are, of so true cariage, so specall good parts, 95 of so deare and choice estimation, one whose lowest condition beares the stampe of a great spirit, nay more,

a man so grac'd, guiled, or rather (to vse a more fit  
*Metaphor*) tinfoyld by nature, (not that you haue a leaden  
 100 constitution, couze, although perhaps a little inclining to  
 that temper, & so the more apt to melt with pittie, when you  
 fall into the fire of rage) but for your lustre onely, which  
 reflects as bright to the world as an old Ale wiues pewter  
 againe a good time, and will you now (with nice modestie)  
 105 hide such reall ornaments as these, and shadow their glorie  
 as a Millaners wife doth her wrought stomacher, with  
 a smoakie lawne or a blacke cypresse? Come, come, for  
 shame doe not wrong the qualitie of your desert in so poore  
 a kind but let the *Idea* of what you are, be portraied in  
 110 your aspect, that men may reade in your lookes, *Here*  
*within this place is to be seene, the most admirable rare &*  
*accomplisht worke of nature*, Cousin what thinke you of this?

*Step* Marry I do thinke of it, and I will be more melan-  
 cholie, and gentlemanlike then I haue beene, I doe ensure  
 115 you

*Lo in* Why this is well now if I can but hold vp this  
 humor in him, as it is begun, *Catso* for *Florence*, match him  
 & she can, Come cousin

*Step* Ile follow you

120 *Lo in* Follow me? you must go before

*Step* Must I? nay then I pray you shew me good cousin

*Exeunt*

## SCENA TERTIA.

*Enter Signior Matheo, to him Cob*

*Mat* I thinke this be the house what howgh?

*Cob* Who's there? oh Signior *Matheo* God giue you  
 good morrow sir

*Mat* What? *Cob*? how doest thou good *Cob*? doest  
 5 thou inhabite here *Cob*?

*Cob* I sir, I and my lineage haue kept a poore house in  
 our daies

*Mat* Thy lineage *monsieur Cob* ? what lineage, what lineage ?

*Cob* Why sir, an ancient lineage, and a princely mine <sup>10</sup> ancetrie came from a kings loynes, no worse man , and yet no man neither, but *Herring* the king of fish, one of the monarches of the world I assure you I doe fetch my pedegree and name from the first redde herring that was eaten in *Adam*, & *Eues* kitchin his *Cob* was my great, <sup>15</sup> great, mighty great grandfather

*Mat* Why mightie ? why mightie ?

*Cob* Oh its a mightie while agoe sir, and it was a mightie great *Cob*

*Mat* How knowest thou that ? 20

*Cob* How know I ? why his ghost comes to me euey night

*Mat* Oh vnsauorie iest the ghost of a herring *Cob*

*Cob* I, why not the ghost of a herring *Cob*, as well as the ghost of *Rashero Baccono*, they were both broid on the <sup>25</sup> coales you are a scholler, vpsolue me that now

*Mat* Oh rude ignorance *Cob* canst thou shew me, of a gentleman, one Signior *Bobadilla*, where his lodging is ?

*Cob* Oh my guest sir, you meane ? 30

*Mat* Thy guest, alas ? ha, ha

*Cob* Why do you laugh sir ? do you not meane signior *Bobadilla* ?

*Mat* *Cob* I pray thee aduise thy selfe well do not wrong the gentleman, and thy selfe too I dare be sworne hee <sup>35</sup> scornes thy house hee He lodge in such a base obscure place as thy house ? Tut, I know his disposition so well, he would not lie in thy bed if thould'st giue it him

*Cob* I will not giue it him Masse I thought (somewhat was in it) we could not get him to bed all night Well sir, <sup>40</sup> though he lie not on my bed, he lies on my bench and't please you to go vp sir, you shall find him with two cushions vnder his head, and his cloake wrapt about him, as though



he had neither won nor lost, and yet I warrant hee ne're  
 45 cast better in his life then hee hath done to night

*Mat* Why, was he drunke ?

*Cob* Drunk sir ? you heare not me say so , perhaps he  
 swallow'd a tauerne token, or some such deuise sir , I haue  
 nothing to doe withal I deale with water and not with  
 50 wine Giue me my tankard there, ho God be with you sir,  
 its sixe a clocke I should haue caried two turnes by this,  
 what ho ? my stopple, come

*Mat* Lie in a waterbearers house, a gentleman of his  
 note ? well ile tell him my mind *Exit*

55 *Cob* What *Tib*, shew this gentleman vp to Signior  
*Bobadilla* oh and my house were the Brazen head now,  
 faith it would eene crie moe fooles yet you should haue  
 some now, would take him to be a gentleman at the least ,  
 alas God helpe the simple, his father's an honest man,  
 60 a good fishmonger, and so forth and now doth he creep  
 and wriggle into acquaintance with all the braue gallants  
 about the towne, such as my guest is, (oh my guest is a fine  
 man) and they flout him inuincible He vseth euery day  
 to a Marchants house (where I serue water) one M *Thorellos*,  
 65 and here 's the iest, he is in loue with my masters sister,  
 and cals her mistres and there he sits a whole afternoone  
 sometimes, reading of these same abhominable, vile,  
 (a poxe on them, I cannot abide them) rascally verses,  
*Poetrie, poetrie*, and speaking of *Enterludes*, 't will make  
 70 a man burst to heare him and the wenches, they doe so  
 geere and tike at him , well, should they do as much to me,  
 Ild forswear them all, by the life of Pharaoh, there 's an  
 oath how many waterbearers shall you heare sweare such  
 an oath ? oh I haue a guest (he teacheth me) he doth sweare  
 75 the best of any man christned By Phœbus, By the life  
 of Pharaoh, By the body of me, As I am <a> gentleman, and  
 a soldier such daintie oathes , & withall he doth take this  
 same filthie roaguish Tabacco the finest, and cleanliest , it  
 wold do a man good to see the fume come forth at his

nostrils well, he owes me fortie shillings (my wife lent him 80  
out of her purse, by sixpence a time) besides his lodging,  
I would I had it I shall haue it he saith next *Action*  
*Helter skelter*, hang sorrow, care will kill a cat, vptailes all,  
and a poxe on the hangman *Exit*

*Bobadilla discouers himselfe on a bench, to him Tib*

*Bob* Hostesse, hostesse 85

*Tib* What say you sir ?

*Bob* A cup of your small beere sweet hostesse

*Tib* Sir, ther's a gentleman below would speake with  
you

*Bob* A gentleman, (Gods so) I am not within 90

*Tib* My husband told him you were sir

*Bob* What ha plague ? what meant he ?

*Mat* Signior Bobadilla *Matheo within*

*Bob* Who's there ? (take away the bason good hostesse)  
come vp sir 95

*Tib* He would desire you to come vp sir, you come into  
a cleanly house here

*Mat* God saue you sir, God saue you *Enter Matheo*

*Bob* Signior Matheo, is't you sir ? please you sit downe

*Mat* I thanke you good Signior, you may see, I am 100  
somewhat audacious

*Bob* Not so Signior, I was requested to suppe yester-  
night by a sort of gallants where you were wisht for, and  
drunke to I assure you

*Mat* Vouchsafe me by whom good Signior 105

*Bob* Marrie by Signior *Prospero*, and others, why  
hostesse, a stoole here for this gentleman

*Mat* No haste sir, it is very well

*Bob* Bodie of me, it was so late ere we parted last night,  
I can scarce open mine eyes yet, I was but new risen as 110  
you came how passes the day abroad sir ? you can tell

*Mat* Faith some halfe houre to seuen now trust me you  
haue an exceeding fine lodging here, very neat, and priuate

*Bob* I sir, sit downe I pray you Signior *Matheo* (in any

115 case) possesse no gentlemen of your acquaintance with notice of my lodging

*Mat* Who I sir? no

*Bob* Not that I neede to care who know it, but in regard I would not be so popular and generall, as some be

120 *Mat* True Signior, I conceue you

*Bob* For do you see sir, by the hart of my selfe (except it be to some peculiar and choise spirits, to whom I am extraordinarily ingag'd, as your selfe, or so) I would not extend thus farre

125 *Mat* O Lord sir I resolute so

*Bob* What new booke haue you there? what? *Go by Hieronimo*

*Mat* I, did you euer see it acted? is't not well pend?

*Bob* Well pend I would faine see all the Poets of our  
130 time pen such another play as that was, they'l prate and swagger, and keepe a stirre of arte and deuises, when (by Gods so) they are the most shallow pittifull fellows that liue vpon the face of the earth againe

*Mat* Indeeede, here are a number of fine speeches in this  
135 booke *Oh eyes, no eyes but fountaines fraught with teares*, there's a conceit *Fountaines fraught with teares Oh life, no life, but liuely forme of death* is't not excellent? *Oh world, no world, but masse of publique wrongs*, O Gods mee *confusde and fild with murther and misdeeds* Is't not  
140 simply the best that euer you heard? Ha, how do you like it?

*Bob* Tis good

*Mat* To thee the purest obiect to my sence,  
The most refined essence heauen couers,

145 *Send I these lines, wherein I do commence*

*The happie state of true deseruing louers*

*If they proue rough, vnpolish't, harsh and rude,*

*Haste made that waste, thus mildly I conclude*

*Bob* Nay proceed, proceed, where's this? where's this?

150 *Mat* This sir, a toy of mine owne in my nonage but

1 in 139-41 Three lines in Q *misdeeds* | Is't heard? | Ha,

when will you come and see my studie? good faith I can shew you some verie good thinges I haue done of late that boote becomes your legge passing well sir, me thinks

*Bob* So, so, it's a fashion gentlemen vse

*Mat* Masse sir, and now you speake of the fashion, 155 Signior *Prosperos* elder brother and I are fallen out exceedingly this other day I hapned to enter into some discourse of a hanger, which I assure you, both for fashion & workmanship was most beautifull and gentlemanlike, yet hee condemned it for the most pide and ridiculous that euer 160 he saw

*Bob* Signior *Giuliano*, was it not? the elder brother?

*Mat* I sir, he

*Bob* Hang him Rooke, he? why he has no more iudgement then a malt horse By S *George*, I hold him the most 165 peremptorie absurd clowne (one a them) in Christendome I protest to you (as I am a gentleman and a soldier) I ne're talk't with the like of him he ha's not so much as a good word in his bellie, all iron, iron, a good commoditie for a smith to make hobnailes on 170

*Mat* I, and he thinkes to carrie it away with his manhood still where he comes he brags he will giue mee the bastinado, as I heare

*Bob* How, the bastinado? how came he by that word throw? 175

*Mat* Nay indeed he said cudgill me, I teard it so for the more grace

*Bob* That may bee, for I was sure it was none of his word but when, when said he so?

*Mat* Faith yesterday they say, a young gallant a friend 180 of mine told me so

*Bob* By the life of Pharaoh, and't were my case nowe, I should send him a challenge presently the bastinado? come hither, you shall challenge him, ile shew you a tricke or two, you shall kill him at pleasure, the first *stockado* if 185 you will, by this ayre

*Mat* Indeed you haue absolute knowledge in the mistery,  
I haue heard sir

*Bob* Of whom ? of whom I pray ?

190 *Mat* Faith I haue heard it spoken of diuers, that you  
haue verie rare skill sir

*Bob* By heauen, no, not I, no skill in the earth some  
small science, know my time, distance, or so, I haue profest  
it more for noblemen and gentlemens use, then mine owne  
195 practise I assure you Hostesse, lend vs another bedstaffe  
here quickly looke you sir, exalt not your point aboue  
this state at any hand, and let your poyneard maintaine  
your defence thus giue it the gentleman So sir, come on,  
oh twine your bodie more about, that you may come to  
200 a more sweet comely gentlemanlike guard, so, indifferent  
Hollow your bodie more sir, thus now stand fast on your  
left leg, note your distance, keep your due proportion of  
time oh you disorder your point most vilely

*Mat* How is the beaing of it now sir ?

205 *Bob* Oh out of measure ill, a well experienced man  
would passe vpon you at pleasure

*Mat* How meane you passe vpon me ?

*Bob* Why thus sir, make a thrust at me, come in vpon  
my time, controll your point, and make a full carriere at  
210 the bodie the best practis'd gentlemen of the time terme  
it the *passado*, a most desperate thrust, beleuee it

*Mat* Well, come sir

*Bob* Why you do not manage your weapons with that  
facilitie and grace that you should doe, I haue no spirit to  
215 play with you, your deaith of iudgement makes you seeme  
tedious

*Mat* But one veny sir

*Bob* Fie veney, most grosse denomination, as euer  
I heard oh the *stockado* while you lue Signior, note that  
220 Come put on your cloake, and weele go to some priuate  
place where you are acquainted, some tauerne or so, & weele  
send for one of these fencers, where he shall breath you at

my direction, and then ile teach you that tricke, you shall  
kill him with it at the first if you please why ile learne  
you by the true iudgement of the eye, hand and foot, to <sup>225</sup>  
controll any mans point in the world, Should your  
aduersary confront you with a pistoll, 'twere nothing, you  
should (by the same rule) controll the bullet, most certaine  
by *Phæbus* vnles it were haile-shot what mony haue  
you about you sir ? 230

*Mat* Faith I haue not past two shillings, or so

*Bob* Tis somewhat with the least, but come, when we  
haue done, weele call vp Signior *Prospero*, perhaps we shal  
meet with *Coridon* his brother there *Exeunt*

## SCENA QVARTA.

*Enter Thorello, Giuliano, Piso*

*Tho* Piso, come hither there lies a note within vpon  
my deske, here take my key it's no matter neither,  
where's the boy ?

*Piso* Within sir, in the warehouse

*Thor* Let him tell ouer that Spanish gold, and weigh it, <sup>5</sup>  
and do you see the deluerie of those wares to Signior  
*Bentiuole* ile be there my selfe at the receipt of the  
money anon

*Piso* Verie good sir

*Exit Piso*

*Tho* Brother, did you see that same fellow there ? 10

*Giu* I, what of him ?

*Tho* He is e'ene the honestest faithfull seruant, that is  
this day in *Florence*, (I speake a proud word now) and  
one that I durst trust my life into his hands, I haue so  
strong opinion of his loue, if need were 15

*Giu* God send me neuer such need but you said you  
had somewhat to tell me, what is't ?

*Tho* Faith brother, I am loath to vtter it,  
As fearing to abuse your patience,  
But that I know your iudgement more direct,  
Able to sway the nearest of affection 20

*Giu* Come, come, what needs this circumstance ?

*Tho* I will not say what honor I ascribe

Vnto your friendship, nor in what deare state

25 *I* hold your loue , let my continued zeale,

The constant and religious regard,

That I haue euer caried to your name,

My cariage with your sister, all contest,

How much I stand affected to your house

30 *Giu* You are too tedious, come to the matter, come to the matter

*Tho* Then (without further ceremony) thus

My brother *Prospero* (I know not how)

Of late is much declin'd from what he was,

35 And greatly alterd in his disposition

When he came first to lodge here in my house,

Ne're trust me, if I was not proud of him

Me thought he bare himselfe with such obseruance,

So true election and so faire a forme

40 And (what was chiefe) it shewd not borrow'd in him,

But all he did became him as his owne,

And seemd as perfect, proper, and innate,

Vnto the mind, as collar to the blood,

But now, his course is so irregular,

45 So loose affected, and depriu'd of grace,

And he himselfe withall so farre falne off

From his first place, that scarce no note remaines,

To tell mens iudgements where he lately stood ,

Hee's growne a stranger to all due respect,

50 Forgetfull of his friends, and not content

To stale himselfe in all societies,

He makes my house as common as a *Mart*,

A *Theater*, a publike receptacle

For giddie humor, and diseased riot,

55 And there, (as in a *Tauerne*, or a *stewes*,)

He, and his wilde associates, spend their houres,

In repetition of lasciuious rests,

Sweare, leape, and dance, and reuell night by night,  
Controll my seruants and indeed what not ?

*Gm* Faith I know not what I should say to him so 60  
God saue mee, I am eene at my wits end, I haue tolde him  
inough, one would thinke, if that would serue well, he  
knowes what to trust to for me let him spend, and spend,  
and domineere till his hart ake & he get a peny more of  
me, Ile giue him this eare 65

*Tho* Nay good Brother haue patience

*Gm* S'blood, he mads me, I could eate my very flesh  
for anger I marle you will not tell him of it, how he  
disquiets your house

*Tho* O there are diuers reasons to disswade me, 70

But would your selfe vouchsafe to trauaile in it,  
(Though but with plaine, and easie circumstance,)

It would, both come much better to his sence,  
And sauer lesse of griefe and discontent

You are his elder brother, and that title 75  
Confirmes and warrants your authoritie

Which (seconded by your aspect) will breed  
A kinde of duty in him, and regard

Whereas, if I should intimate the least,  
It would but adde contempt, to his neglect, 80

Heape worse on ill, reare a huge pile of hate,  
That in the building, would come tottring downe,  
And in the ruines, bury all our loue

Nay moie then this brother, (if I should speake) 85  
He would be ready in the heate of passion,

To fill the eares of his familiars,  
With oft reporting to them, what disgrace

And grosse disparagement, I had propos'd him  
And then would they straight back him, in opinion,  
Make some loose comment vpon euery word, 90

And out of their distracted phantasies,  
Contrieue some slander, that should dwell with me  
And what would that be thinke you ? mary this,



They would giue out, (because my wife is fayre,  
 95 My selfe but lately married, and my sister  
 Heere sojourning a virgin in my house)  
 That I were iealous nay, as sure as death,  
 Thus they would say and how that I had wrongd  
 My brother purposely, thereby to finde  
 100 An apt pretext to banish them my house  
*Giu* Masse perhaps so  
*Tho* Brother they would, beleeeue it so should I  
 (Like one of these penurious quack-saluers,)  
 But trie experiments vpon my selfe,  
 105 Open the gates vnto mine owne disgrace,  
 Lend bare-ribd enuie, oportunitie,  
 To stab my reputation, and good name

*Enter Boba<dilla> and Matheo*

*Mat* I will speake to him  
*Bob* Speake to him ? away, by the life of *Pharoah* you  
 110 shall not, you shall not do him that grace the time of daye  
 to you Gentleman is Signior *Prospero* stirring ?  
*Giu* How then ? what should he doe ?  
*Bob* Signior *Thorello*, is he within sir ?  
*Tho* He came not to his lodging to night sir, I assure you  
 115 *Giu* Why do you heare ? you  
*Bob* This gentleman hath satisfied me, Ile talke to no  
 Scauenger  
*Giu* How Scauenger ? stay sir stay *Exeunt*  
*Tho* Nay Brother *Giuiliano*  
 120 *Giu* S'blood stand you away, and you loue me  
*Tho* You shall not follow him now I pray you,  
 Good faith you shall not  
*Giu* Ha ? Scauenger ? well goe to, I say little, but, by  
 this good day (God forgiue me I should sweare) if I put it  
 125 vp so, say I am the rankest — that euer pist S'blood  
 and I swallowe this, Ile neere diawe my sworde in the sight

1 iv 102 would,] would Q  
 106 oportunitie,] oportunitie Q

103 quack-saluers] quack-saluers Q

of man againe while I liue , Ile sit in a Barne with Madge-  
owlet first Scauenger ? 'Hart and Ile goe neere to fill that  
huge tumbrell slop of yours with somewhat and I haue  
good lucke, your *Garagantua* breech cannot carry it away so 130

*Tho* Oh do not fret your selfe thus, neuer thinke on't

*Giu* These are my brothers consorts these, these are his  
*Cumrades*, his walking mates, hees a gallant, a *Cauelhero*  
too, right hangman cut God let me not liue, and I could  
not finde in my hart to swinge the whole nest of them, one 135  
after another, and begin with him first I am grieu'd it  
should be said he is my brother, and take these courses, well  
he shall heare on't, and that tightly too, and I liue Ifaith

*Tho* But brother, let your apprehension (then)

Runne in an easie current, not transported 140

With heady rashnes, or deuouring choller,  
And rather carry a perswading spirit,  
Whose powers will pearce more gently , and allure  
Th'imperfect thoughts you labour to reclaime,  
To a more sodaine and resolu'd assent 145

*Giu* I, I, let me alone for that I warrant you *Bell rings*

*Tho* How now ? oh the bell rings to breakefast  
Brother *Giuliano*, I pray you go in and beare my wife  
company Ile but giue order to my seruants for the  
dispatche of some busines and come to you presently 150

*Exit Giu(ano)*

*Enter Cob.*

What *Cob* ? our maides will haue you by the back (Ifaith)  
for comming so late this morning

*Cob* Perhaps so sir, take heede some body haue not them  
by the belly for walking so late in the euening *Exit*

*Tho* Now (in good faith) my minde is somewhat easd, 155  
Though not reposd in that securitie,  
As I could wish , well, I must be content

1 iv 128 first ] first, Q 129 tumbrell in the catchword of sig D 2,  
tumbrell in text of sig D 2 verso 136 first ] first, Q 143 allure]  
allure, Q 150 Stage dir *Giuliano*] *Giu* Q 151-2 As verse in Q,  
divided at For 157 content F content, Q

- How e're I set a face on't to the world,  
 Would I had lost this finger at a vente<r>,  
 160 So *Prospero* had ne're lodg'd in my house,  
 Why't cannot be, where there is such resort  
 Of wanton gallants, and young reuellers,  
 That any woman should be honest long!  
 Is't like, that factious beauty will preserue  
 165 The soueraigne state of chastitie vns-card,  
 When such strong motiues muster, and make head  
 Against her single peace? no, no beware  
 When mutuall pleasure swayes the appetite,  
 And spirits of one kinde and qualitie,  
 170 Do meete to parlee in the pride of blood  
 Well (to be plaine) if I but thought, the time  
 Had answer'd their affections all the world  
 Should not perswade me, but I were a cuckold  
 Mary I hope they haue not got that start  
 175 For opportunity hath balkt them yet,  
 And shall do still, while I haue eyes and eares  
 To attend the imposition of my hart,  
 My presence shall be as an Iion Barre,  
 Twixt the conspiring motions of desire,  
 180 Yea euery looke or glaunce mine eye objects,  
 Shall checke occasion, as one doth his slaue,  
 When he forgets the limits of prescription

*Enter Brancha, with Hesperida*

- Bia* Sister *Hesperida*, I pray you fetch downe the Rose  
 water aboue in the closet Sweete hart will you come in to  
 185 breakfast?

*Exit Hesperida*

*Tho* And she haue ouer-heard me now?

*Bia* I pray thee (good *Musse*) we stay for you

*Tho* By Christ I would not for a thousand crownes

*Bia* What ayle you sweete hart, are you not well, speake

- 190 good *Musse*

*Tho* Troth my head akes extreamely on a suddaine

I 14 164 Is't] I'st Q

185 breakfast?] breakfast Q

*Bia* Oh Iesu !

*Tho* How now ? what ?

*Bia* Good Lord how it burnes ? *Musse* keepe you  
warme, good truth it is this new disease, there's a number 195  
are troubled withall for Gods sake sweete heart, come in  
out of the ayre

*Tho* How simple, and how subtile are her answeres ?  
A new disease, and many troubled with it  
Why true, she heard me, all the world to nothing 200

*Bia* I pray thee good sweet heart come in, the ayre  
will do you harme in troth

*Tho* Ile come to you presently, it will away I hope

*Bia* Pray God it do *Exit*

*Tho* A new disease ? I know not, new or old, 205  
But it may well be call'd poore mortals Plague,  
For like a pestilence it doth infect

The houses of the braine first it begins  
Solely to worke vpon the fantasie,  
Filling her seat with such pestiferous aire, 210  
As soone corrupts the iudgement, and from thence,  
Sends like contagion to the memorie,

Still each of other catching the infection,  
Which as a searching vapor spreads it selfe  
Confusedly through euery sensue part, 215  
Till not a thought or motion in the mind  
Be free from the blacke poison of suspect

Ah, but what error is it to know this,  
And want the free election of the soule  
In such extreames ? Well, I will once more strue, 220  
(Euen in despight of hell) my selfe to be,  
And shake this feauer off that thus shakes me

*Exit*

I iv 200 me,] me Q 205-17 Quoted in England's Parnassus,  
1600, p 143, with these variants (206) term'd, poore mortall plaine  
(207) the pestilence (213) taking like infection (217) Be farre 220  
Well] well Q

ACTVS SECVNDVS,  
SCENA PRIMA.

*Enter Musco disguised like a soldier*

*Musco* S'blood, I cannot chuse but laugh to see my selfe translated thus, from a poore creature to a creator, for now must I create an intolerable sort of lies, or else my profession looses his grace, and yet the lie to a man of my  
5 coat, is as ominous as the *Fico* oh sir, it holds for good policie to haue that outwardly in vilest estimation, that inwardly is most deare to vs So much for my borrowed shape Well, the troth is, my maister intends to follow his sonne drie-foot to Florence, this morning now  
10 I knowing of this conspiracie, and the rather to insinuate with my young master, (for so must wee that are blew waiters, or men of seruice doe, or else perhaps wee may weare motley at the yeares end, and who weares motley you know ) I haue got me afore in this disguise, determining  
15 here to lie in ambuscado, & intercept him in the midway if I can but get his cloake, his purse, his hat, nay any thing so I can stay his iourney, *Rex Regum*, I am made for euer ifaith well, now must I practise to get the true garbe of one of these *Launce-knights* my arme here, and my  
20 Gods so, young master and his cousin

*Enter Lo<renzo> ru<mor> and Step<hano>*

*Lo ru* So sir, and how then ?

*Step* Gods foot, I haue lost my purse, I thinke

*Lo ru* How ? lost your purse ? where ? when had you it ?

25 *Step* I cannot tell, stay

*Mus* S'lid I am afeard they will know me, would I could get by them

*Lo ru* What ? haue you it ?

*Step* No, I thinke I was bewitcht, I

*Lo u* Nay do not weep, a poxe on it, hang it let 30  
it go

*Step* Oh it's here, nay and it had beene lost, I had not  
car'd but for a iet ring *Marina* sent me

*Lo u* A iet ring? oh the poesie, the poesie?

*Step* Fine ifaith *Though fancie sleepe, my loue is deepe* 35  
meaning that though I did not fancie her, yet shee loued  
mee dearely

*Lo u* Most excellent

*Step* And then I sent her another, and my poesie was,  
*The deeper the sweeter, Ile be iudg'd by Saint Peter* 40

*Lo u* How, by *S Peter*? I do not conceiue that

*Step* Marrie, *S Peter* to make vp the meeter!

*Lo u* Well, you are beholding to that Saint, he help't  
you at your need, thanke him, thanke him

*Mus* I will venture, come what will Gentlemen, 45  
please you chaunge a few crownes for a verie excellent  
good blade here, I am a poore gentleman, a soldier, one  
that (in the better state of my fortunes) scornd so meane  
a refuge, but now its the humour of necessitie to haue it so  
you seeme to be gentlemen well affected to martiall men, 50  
els I should rather die with silence, then lue with shame  
how e're, vouchsafe to remember it is my want speakes,  
not my selfe this condition agrees not with my spirit

*Lo u* Where hast thou seru'd?

*Mus* May it please you Signior, in all the prouinces of 55  
*Bohemia, Hungaria, Dalmatia, Poland*, where not? I haue  
beene a poore seruitor by sea and land, any time this xiiij  
yeares, and follow'd the fortunes of the best Commaunders  
in Christendome I was twise shot at the taking of *Aleppo*,  
once at the reliefe of *Vienna*, I haue beene at *America* in the 60  
galleyes thrise, where I was most dangerously shot in the  
head, through both the thighes, and yet being thus maim'd  
I am voide of maintenance, nothing left me but my scarres,  
the noted markes of my resolution

*Step* How will you sell this Rapier friend? 65

*Mus* Faith Signior, I referre it to your owne iudgement ,  
you are a gentleman, giue me what you please

*Step* True, I am a gentleman, I know that , but what  
though ? I pray you say, what would you aske ?

70 *Mus* I assure you the blade may become the side of the  
best prince in *Europe*

*Lo m* I, with a veluet scabberd

*Step* Nay and't be mine it shall haue a veluet scabberd,  
that is flat, i'de not weare it as 'tis and you would giue me  
75 an angell

*Mus* At your pleasure Signior, nay it's a most pure  
*Toledo*

*Step* I had rather it were a *Spaniard* but tell me, what  
shal I giue you for it ? and it had a siluer hilt—

80 *Lo m* Come, come, you shall not buy it , holde there's  
a shilling friend, take thy Rapier

*Step* Why but I will buy it now, because you say so  
what shall I go without a rapier ?

*Lo m* You may buy one in the citie

85 *Step* Tut, ile buy this, so I will , tell me your lowest  
price

*Lo m* You shall not I say

*Step* By Gods lid, but I will, though I giue more then 'tis  
worth

90 *Lo m* Come away, you are a foole

*Step* Friend, ile haue it for that word follow me !

*Mus* At your seruice Signior *Exeunt*

## SCENA SECVNDA.

*Enter Lorenzo senior*

*Lore* My labouring spirit being late opprest  
With my sonnes follie, can embrace no rest,  
Till it hath plotted by aduise and skill,  
How to reduce him from affected will

5 To reasons manage , which while I intend,

My troubled soule beginnes to apprehend  
 A farther secret, and to meditate  
 Vpon the difference of mans estate  
 Where is deciphered to true iudgements eye  
 A deep, conceald, and precious misterie 10  
 Yet can I not but worthily admire  
 At natures art who (when she did inspire  
 This heat of life) plac'd Reason (as a king)  
 Here in the head, to haue the marshalling  
 Of our affections and with soueraigntie 15  
 To sway the state of our weake emperie  
 But as in diuers commonwealthes we see,  
 The forme of government to disagree  
 Euen so in man who searcheth soone shal find  
 As much or more varietie of mind 20  
 Some mens affections like a sullen wife,  
 Is with her husband reason still at strife  
 Others (like proud Arch-traitors that rebell  
 Against their soueraigne) practise to expell  
 Their liege Lord Reason, and not shame to tread 25  
 Vpon his holy and annointed head  
 But as that land or nation best doth thriue,  
 Which to smooth fronted peace is most proclue,  
 So doth that mind, whose faire affections rang'd  
 By reasons rules, stand constant and vnchang'd, 30  
 Els, if the power of reason be not such,  
 Why do we attribute to him so much ?  
 Or why are we obsequious to his law,  
 If he want spirit our affects to awe ?  
 Oh no, I argue weakly, he is strong, *Enter Musco* 35  
 Albeit my sonne haue done him too much wrong  
*Mus* My master nay faith haue at you I am flesht  
 now I haue sped so well Gentleman, I beseech you respect  
 the estate of a poor soldier, I am asham'd of this base  
 course of life (God's my comfort) but extremitie prouokes 40  
 me to't, what remedie ?  
*Loren* I haue not for you now



*Mus* By the faith I beare vnto God, gentleman, it is no  
 ordinarie custome, but onely to preserue manhood I pro-  
 45 test to you, a man I haue bin, a man I may be, by your  
 sweet bountie

*Lor* I pray thee good friend be satisfied

*Mus* Good Signior by Iesu you may do the part of  
 a kind gentleman, in lending a poore soldier the price of two  
 50 cans of beere, a matter of small value, the King of heauen  
 shall pay you, and I shall rest thankfull sweet Signior

*Loren* Nay and you be so importunate——

*Mus* Oh Lord sir, need wil haue his course I was not  
 made to this vile vse, well, the edge of the enemye could  
 55 not haue abated me so much it's hard when a man hath  
 serued in his Princes cause and be thus Signior, let me  
 deriue a small peece of siluer from you, it shall not be guen  
 in the course of time By this good ground, I was faine  
 to pawne my rapier last night for a poore supper, I am  
 60 a Pagan els sweet Signior

*Loren* Beleue me I am rapte with admiration,  
 To thinke a man of thy exterior presence,  
 Should (in the constitution of the mind)  
 Be so degenerate, infirme, and base  
 65 Art thou a man? and sham'st thou not to beg?  
 To practise such a seruile kinde of life?  
 Why were thy education ne're so meane,  
 Hauing thy limbes a thousand fairer courses  
 Offer themselues to thy election  
 70 Nay there the warres might still supply thy wants,  
 Or seruice of some vertuous Gentleman,  
 Or honest labour, nay what can I name,  
 But would become thee better then to beg?  
 But men of your condition feede on sloth,  
 75 As doth the *Scarabe* on the dung she breeds in,  
 Not caring how the temper of your spirits  
 Is eaten with the rust of idlenesse  
 Now afore God, what e're he be, that should

Releeue a person of thy qualitie,  
While you insist in this loose desperate course, 80  
I would esteeme the sinne not thine, but his

*Mus* Faith signior, I would gladly finde some other  
course if so

*Loren* I, you'd gladly finde it, but you will not seeke it

*Mus* Alasse sir, where should a man seeke? in the 85  
warres, there's no assent by desert in these dayes, but  
and for seruice would it were as soone purchast as wisht for  
(Gods my comfort) I know what I would say

*Loren* Whats thy name?

*Mus* Please you *Portensio* 90

*Loren* *Portensio*?

Say that a man should entertaine thee now,  
Would thou be honest, humble, iust and true?

*Mus* Signior by the place and honor of a souldier

*Loren* Nay, nay, I like not these affected othes, 95  
Speake plainly man what thinkst thou of my words?

*Mus* Nothing signior, but wish my fortunes were as  
happy as my seruice should be honest

*Loren* Well follow me, ile prooue thee, if thy deedes  
Will cary a proportion to thy words *Exit Lor* 100

*Mus* Yes sir straight, ile but garter my hose, oh that  
my bellie were hoopt now, for I am readie to burst with  
laughing S'lid, was there euer seene a foxe in yeares to  
betray himselfe thus? now shall I be possest of all his  
determinations, and consequently [and] my young master 105  
Well, hee is resolu'd to proue my honestie faith and I am  
resolved to proue his patience oh I shall abuse him  
intollerable this small peece of seruice will bring him  
cleane out of loue with the soldier for euer It's no matter,  
let the world thinke me a bad counterfeit, if I cannot giue 110  
him the slip at an instant why this is better then to haue  
staid his iourney by halfe Well, ile follow him oh how  
I long to be employed *Exit*

11 11 81 thine,] thine Q 89 name? ] name Q 93 true? ] true  
Q 105-6 master Well,] master well Q 112 halfe Well,] halfe, well Q

## SCENA TERTIA.

*Enter Prospero, Bobadilla, and Matheo*

*Mat* Yes faith sir, we were at your lodging to seeke you too

*Pros* Oh I came not there to night

*Bob* Your brother deliuered vs as much

5 *Pros* Who, *Giuliano*?

*Bob* *Giuliano*? Signior *Prospero*, I know not in what kinde you value me, but let me tell you this as sure as God I do hold it so much out of mine honor & reputation, if I should but cast the least regard vpon such a dunghill of  
10 flesh, I protest to you (as I haue a soule to bee saued) I ne're saw any gentlemanlike part in him and there were no more men liuing vpon the face of the earth, I should not fancie him by *Phæbus*

*Mat* Troth nor I, he is of a rustycall cut, I know not  
15 how he doth not carrie himselfe like a gentleman

*Pros* Oh Signior *Matheo*, that's a grace peculiar but to a few, *quos æquus amauit Iupiter*

*Mat* I vnderstand you sir

*Enter Lorenzo iunior, and Step*

*Pros* No question you do sir *Lorenzo*, now on my  
20 soule welcome, how doest thou sweet raskall? my Genius? S'blood I shal loue *Apollo*, & the mad Thespian girles the better while I liue for this, my deare villaine, now I see there's some spirit in thee Sinra these be the[y] two I writ to thee of, nay what a drowsie humor is this  
25 now? why doest thou not speake?

*Lo lu* Oh you are a fine gallant, you sent me a rare letter

*Pros* Why, was't not rare?

*Lo lu* Yes ile be sworne I was ne're guiltie of reading  
30 the like, match it in all *Plumes* familiar Epistles, and ile

haue my iudgement burnd in the eare for a rogue, make much of thy vaine, for it is inimitable But I marle what Camell it was, that had the cariage of it ? for doubtlesse he was no ordinarie beast that brought it

*Pros* Why ? 35

*Lo Iu* Why sayest thou ? why doest thou thinke that any reasonable creature, especially in the morning, (the sober time of the day too) would haue taine my father for me ?

*Pros* S'blood you iest I hope ? 40

*Lo Iu* Indeed the best vse we can turne it to[o], is to make a iest on't now but ile assure you, my father had the prouing of your copy, some howre before I saw it

*Pros* What a dull slaue was this ? But sirrah what sayd he to it yfaith ? 45

*Lo Iu* Nay I know not what he said But I haue a shrewd gesse what he thought

*Pro* What ? what ?

*Lo Iu* Mary that thou art a damn'd dissolute villaine, and I some graine or two better, in keeping thee company 50

*Pros* Tut that thought is like the Moone in the last quarter, twill change shortly but sirrha, I pray thee be acquainted with my two *Zanies* heere, thou wilt take exceeding pleasure in them if thou hearst them once, but what strange peece of silence is this ? the signe of the 55 dumbe man ?

*Lo Iu* Oh sir a kinsman of mine, one that may make ou Musique the fuller and he please, he hath his humor sir

*Pros* Oh what ist ? what ist ?

*Lo Iu* Nay ile neyther do thy iudgement, nor his folly 60 that wrong, as to prepare thy apprehension ile leaue him to the mercy of the time, if you can take him so

*Pros* Well signior *Bobadilla* signior *Matheo* I pray you know this Gentleman here, he is a friend of mine, & one that will wel deserue your affection I know not your name 65

11 111 50 and] And *Q* (a new line as if verse)  
tion, *Q*

65 affection ] affec-

signior, but I shalbe glad of any good occasion, to be more familiar with you

*Step* My name is signior *Stephano*, sir, I am this Gentlemans cousin, sir his father is mine vnckle, sir I am somewhat melancholie, but you shall commaund me sir, in whatsoeuer is incident to a Gentleman

*Bob* Signior, I must tell you this, I am no generall man, embrace it ás a most high fauour, for (by the host of Egypt) but that I conceue you, to be a Gentleman of some parts  
75 I loue few words you haue wit imagine

*Step* I truely sir, I am mightily guen to melancholy

*Mat* Oh Loid sir, it's your only best humor sir, your true melancholy, breedes your perfect fine wit sir I am melancholie my selfe diuers times sir, and then do I no  
80 more but take your pen and paper presently, and write you your halfe score or your dozen of sonnets at a sitting

*Lo u* Masse then he vtters them by the grosse

*Step* Truely sir, and I loue such things out of measure

*Lo u* I faith, as well as in measure

85 *Mat* Why I pray you signior, make vse of my studie, it's at your seruice

*Step* I thanke you sir, I shalbe bolde I warrant you, haue you a close stoole there ?

*Mat* Faith sir, I haue some papers there, toyes of mine  
90 owne doing at idle houres, that you'le say there's some sparkes of wit in them, when you shall see them

*Prosp* Would they were kindled once, and a good fire made, I might see selfe loue burnd for her heeresie

*Step* Cousin, is it well ? am I melancholie inough ?

95 *Lo u* Oh I, excellent

*Prosp* Signior *Bobadilla* ? why muse you so ?

*Lo u* He is melancholy too

*Bob* Faith sir, I was thinking of a most honorable piece of seruice was perform'd to morow, being *S Marks* day  
100 shalbe some ten years

*Lo u* In what place was that seruice, I pray you sir ?

*Bob* Why at the beleagring of *Ghibelhetto*, where, in lesse then two houres, seuen hundred resolute gentlemen, as any were in *Europe*, lost their liues vpon the breach ile tell you gentlemen, it was the first, but the best leagure that 105 euer I beheld with these eyes, except the taking in of *Tortosa* last yeer by the *Genowayes*, but that (of all other) was the most fatall & dangerous exploit, that euer I was rang'd in, since I first bore armes before the face of the enemy, as I am a gentleman and a souldier 110

*Step* So, I had as lief as an angell I could sweare as well as that gentleman

*Lo m* Then you were a seruitor at both it seemes

*Bob* Oh Lord sir by *Phaeton* I was the first man that entred the breach, and had I not effected it with resolution, 115 I had bene slaine if I had had a million of liues

*Lo m* Indeed sir ?

*Step* Nay & you heard him discourse you would say so how like you him ?

*Bob* I assure you (vpon my saluation) 'tis true, and your 120 selfe shall confesse

*Prosp* You must bring him to the racke first

*Bob* Obserue me iudicially sweet signior they had planted me a demy culuering, iust in the mouth of the breach, now sir (as we were to ascend) their master gunner 125 (a man of no meane skill and courage, you must thinke) confronts me with his Linstock ready to giue fire, I spying his intendement, discharg'd my Petrinell in his bosome, and with this instrument my poore Rapier, ran violently vpon the *Moores* that guarded the ordinance, and put them 130 pell-mell to the sword

*Pros* To the sword ? to the Rapier signior

*Lo m* Oh it was a good figure obseru'd sir but did you all this signior without hurting your blade ?

*Bob* Without any impeach on the earth you shall 135 perceue sir, it is the most fortunate weapon, that euer rid on a poore gentlemans thigh shall I tell you sir, you

talke of *Morglay*, *Excaliber*, *Durindana*, or so tut, I lend  
no ciedit to that is reported of them, I know the vertue  
140 of mine owne, and therefore I dare the boldlier maintaine it

*Step* I marle whether it be a *Toledo* or no ?

*Bob* A most perfect *Toledo*, I assure you signior

*Step* I haue a countriman of his here

*Mat* Pray you let's see sir yes faith it is

145 *Bob* This a *Toledo* ? pish

*Step* Why do you pish signior ?

*Bob* A Fleming by *Phæbus*, ile buy them for a guilder  
a peece and ile haue a thousand of them

*Lo u* How say you cousin, I told you thus much

150 *Pros* Where bought you it signior ?

*Step* Of a *scuruy* rogue Souldier, a pox of God on him,  
he swore it was a *Toledo*

*Bob* A prouant Rapier, no better

*Mat* Masse I thinke it be indeed

155 *Lo u* Tut now it's too late to looke on it, put it vp,  
put it vp

*Step* Well I will not put it vp, but by Gods foote, and  
ere I meete him——

*Pros* Oh it is past remedie now sir, you must haue  
160 patience

*Step* Horson conny-catching Raskall, oh I could eate  
the very hiltis for anger

*Lo u* A signe you haue a good Ostrich stomack Cousin

*Step* A stomack ? would I had him here, you should see  
165 and I had a stomacke

*Pros* It's better as 'tis come gentlemen shall we goe ?

*Enter Musco*

*Lo u* A miracle cousin, looke here, looke here

*Step* Oh, Gods lid, by your leaue, do you know me sir ?

*Mus* I sir, I know you by sight

170 *Step* You sold me a Rapier, did you not ?

*Mus* Yes marry did I sir

*Step* You said it was a *Toledo* ha ?

*Mus* True I did so

*Step* But it is none

*Mus* No sir, I confesse it, it is none

175

*Step* Gentlemen beare witnesse, he has confest it By  
Gods lid, and you had not confest it

*Lo m* Oh cousin, forbeare, forbeare

*Step* Nay I haue done cousin

*Pros* Why you haue done like a Gentleman, he ha's 180  
confest it, what would you more ?

*Lo m* Sirra how doost thou like him ?

*Pros* Oh its a pretious good foole, make much on him I  
can compare him to nothing more happely, then a Barbers  
virginals, for euery one may play vpon him 185

*Mus* Gentleman, shall I intreat a word with you ?

*Lo m* With all my heart sir, you haue not another *Toledo*  
to sell, haue yee ?

*Mus* You are pleasant, your name is signior *Lorenzo* as  
I take it 190

*Lo m* You are in the right S'bloud he meanes to cate-  
chize me I thinke

*Mus* No sir, I leaue that to the Curate, I am none of that  
coate

*Lo m* And yet of as bare a coate, well, say sir 195

*Mus* Faith signior, I am but seruant to God *Mars*  
extraordinarie, and indeed (this brasse varnish being washt  
off, and three or foure other tricks sublated) I appeare  
yours in reuersion, after the decease of your good father,  
*Musco* 200

*Lo m* *Musco*, s'bloud what winde hath blowne thee  
hither in this shape ?

*Mus* Your Easterly winde sir, the same that blew your  
father hither

*Lo m* My father ? 205

*Mus* Nay neuer start, it's true, he is come to towne of  
purpose to seeke you



*Lo in* Sirra *Prospero* what shall we do sirra, my father  
is come to the city

210 *Pros* Thy father where is he ?

*Mus* At a Gentlemans house yonder by Saint *Anthomes*,  
where he but stayes my returne, and then——

*Pros* Who's this ? *Musco* ?

*Mus* The same sir

215 *Pros* Why how comst thou trans-muted thus ?

*Mus* Faith a deuise, a deuise, nay for the loue of God,  
stand not here Gentlemen, house your selues and ile tell  
you all

*Lo in* But art thou sure he will stay thy returne ?

220 *Mus* Do I liue sir ? what a question is that ?

*Pros* Well wee'le prorogue his expectation a little  
*Musco* thou shalt go with vs Come on Gentlemen nay I  
pray thee (good raskall) droope not, s'hart and our wits be  
so gowty, that one old plodding braine can out-strip vs all,  
225 Lord I beseech thee, may they lie and starue in some  
miserable spittle, where they may neuer see the face of any  
true spirit againe, but bee perpetually haunted with some  
*church-yard Hobgoblin in secula seculorum*

*Mus* Amen, Amen

*Exeunt*

## ACTVS TERTIVS.

### SCENA PRIMA.

*Enter Thorello, and Piso*

*Pis* He will expect you sir within this halfe houre

*Tho* Why what's a clocke ?

*Pis* New stricken ten

*Tho* Hath he the money ready, can you tell ?

5 *Pis* Yes sir, *Baptista* brought it yesternight

*Tho* Oh that's well fetch me my cloake *Exit Piso*  
Stay, let me see, an hower to goe and come,

I that will be the least and then 'twill be  
 An houre, before I can dispatch with him ,  
 Or very neare well, I will say two houres , 10  
 Two houres ? ha ? things neuer drempt of yet  
 May be contriu'd, I and effected too,  
 In two houres absence well I will not go  
 Two houres , no fleeing opportunity  
 I will not giue your trecherie that scope 15  
 Who will not iudge him worthy to be robd,  
 That sets his doores wide open to a theefe,  
 And shewes the felon, where his treasure lyes ?  
 Againe, what earthy spirit but will attempt  
 To taste the fruite of beauties golden tree, 20  
 When leaden sleepe seales vp the dragons eyes ?  
 Oh beauty is a *Pioect* of some power,  
 Chiefely when oportunitie attends her  
 She will infuse true motion in a stone,  
 Put glowing fire in an Icie soule, 25  
 Stuffe peasants bosoms with proud *Cæsars* spleene,  
 Powre rich deuyce into an empty braine'  
 Bring youth to follies gate there traine him in,  
 And after all, extenuate his sinne  
 Well, I will not go, I am resolu'd for that 30  
 Goe cary it againe, yet stay yet do too, *Enter Piso*  
 I will deferre it till some other time <sup>1</sup>

*Piso* Sir, signior *Platano* wil meet you there with the  
 bond

*Tho* That's true by Iesu I had cleane forgot it 35  
 I must goe, what's a clocke ?

*Pis* Past ten sir

*Tho* 'Hart, then will *Prospero* presently be here too,  
 With one or other of his loose consorts  
 I am a Iew, if I know what to say, 40  
 What course to take, or which way to resolute  
 My braine (me thinkes) is like an hower-glasse,  
 And my imaginations like the sands,

- Runne dribling foorth to fill the mouth of time,  
 45 Still chaung'd with turning in the ventricle  
 What were I best to doe ? it shalbe so  
 Nay I dare build vpon his secrecie  
*Piso*  
*Piso* Sir  
 50 *Tho* Yet now I haue bethought me to, I wil not  
 Is *Cob* within ?  
*Pis* I thinke he be sir  
*Tho* But hee'le prate too, there's no talke of him  
 No, there were no course vpon the earth to this,  
 55 If I durst trust him , tut I were secure,  
 But there's the question now, if he should prooue,  
*Rimarum plenus*, then, s'blood I were *Rookt*  
 The state that he hath stood in till this present,  
 Doth promise no such change what should I feare then ?  
 60 Well, come what will, ile tempt my fortune once'  
*Piso*, thou mayest deceiue mee, but I thinke  
 Thou louest mee *Piso*  
*Piso* Sir, if a seruants zeale and humble duetie  
 May bee term'd loue, you are possest of it '  
 65 *Tho* I haue a matter to impart to thee,  
 But thou must be secret, *Piso*  
*Pis* Sir for that  
*Tho* Nay heare me man , thinke I esteeme thee well,  
 To let thee in thus to my priuate thoughts ,  
 70 *Piso*, it is a thing, sits neerer to my crest,  
 Then thou art ware of if thou shouldst reueale it  
*Pis* Reueale it sir ?  
*Tho* Nay, I [do] not think thou wouldst,  
 But if thou shouldst  
 75 *Pis* Sir, then I were a villaine  
 Disclaime in me for euer if I do  
*Tho* He will not sweare he has some meaning sure,  
 Else (being vrg'd so much) how should he choose,

But lend an oath to all this protestation ?  
 He is no puritane, that I am certaine of 80  
 What should I thinke of it ? vrge him againe,  
 And in some other forme I will do so  
 Well *Piso*, thou hast sworne not to disclose ,  
 I you did sweare ?  
*Pis* Not yet sir, but I will, 85  
 So please you  
*Tho* Nay I dare take thy word  
 But if thou wilt sweare , do as you thinke good,  
 I am resolu'd without such circumstance  
*Pis* By my soules safetie sir I here protest, 90  
 My tongue shall ne're take knowledge of a word  
 Delhuer'd me in compasse of your trust  
*Tho* Enough, enough, these ceremonies need not,  
 I know thy faith to be as firme as brasse  
*Piso* come hither nay we must be close 95  
 In managing these actions So it is,  
 (Now he ha's sworne I dare the safelier speake ,)  
 I haue of late by diuers obseruations——  
 But, whether his oath be lawfull, yea, or no, ha ?  
 I will aske counsel ere I do proceed 100  
*Piso*, it will be now too long to stay,  
 Wee'le spie some fitter time soone, or to morrow  
*Pis* At your pleasure sir  
*Tho* I pray you search the bookes gainst I returne  
 For the receipts twixt me and *Platano* 105  
*Pis* I will sir  
*Tho* And heare you if my brother *Prospero*  
 Chance to bring hither any gentlemen  
 Ere I come backe let one straight bring me word  
*Pis* Very well sir 110  
*Tho* Forget it not, nor be not [you] out of the way  
*Pis* I will not sir  
*Tho* Or whether he come or no, if any other,

Stranger or els ⁊ faile not to send me word

115 *Pis* Yes sir

*Tho* Haue care I pray you and remember it

*Pis* I warrant you sir

*Tho* But *Piso*, this is not the secret I told thee of

*Pis* No sir, I suppose so

120 *Tho* Nay beleeeue me it is not

*Pis* I do beleeeue you sir

*Tho* By heauen it is not, that's enough

Marrie, I would not thou shouldst vtter it

To any creature liuing, yet I care not

125 Well, I must hence *Piso* conceiue thus much,

No ordinarie person could haue drawne

So deepe a secret from me, I meane not this,

But that I haue to tell thee this is nothing, this

*Piso*, remember, silence, buried here

130 No greater hell then to be slaue to feare ✓ *Exit Tho*

*Piso* *Piso*, remember, silence, buried here

Whence should this flow of passion (trow) take head ⁊ ha ⁊

Faith ile dreame no longer of this running humor,

For feare I sinke, the violence of the streame

135 Alreadie hath transported me so farre,

That I can feele no ground at all but soft, *Enter Cob*

Oh it's our waterbearer somewhat ha's crost him now

*Cob* Fasting dayes what tell you me of your fasting  
dayes ⁊ would they were all on a light fire for mee they

140 say the world shall be consum'd with fire and brimstone in  
the latter day but I would we had these ember weekes, and  
these villanous fridaies burnt in the meane time, and  
then

*Pis* Why how now *Cob*, what moues thee to this choller ⁊

145 ha ⁊

*Cob* Coller sir ⁊ swounds I scorne your coller, I sir, <I>  
am no colliers horse sir, neuer ride me with your coller, and  
you doe, ile shew you a iades tricke

*Pis* Oh you'le slip your head out of the collar why  
*Cob* you mistake me 150

*Cob* Nay I haue my rewme, and I be angrie, as well as  
 another, sir

*Pis* Thy rewme, thy humor man, thou mistakest

*Cob* Humor? macke, I thinke it bee so indeed what is  
 this humor? it's some rare thing I wariant 155

*Piso* Marrie ile tell thee what it is (as tis generally  
 receued in these daies) it is a monster bred in a man by selfe  
 loue, and affectation, and fed by folly

*Cob* How? must it be fed?

*Pis* Oh I, humor is nothing if it be not fed, why, didst 160  
 thou neuer heare of that? it's a common phrase, *Feed my  
 humor* ~

*Cob* Ile none on it humor, au aunt, I know you not, be  
 gon Let who will make hungry meales for you, it shall not  
 bee I Feed you quoth he? s'blood I haue much adoe to 165  
 feed my self, especially on these leane rascall daies too, and't  
 had beene any other day but a fasting day a plague on  
 them all for mee by this light one might haue done God  
 good seruice and haue drown'd them al in the flood two or  
 three hundred thousand yeares ago, oh I do stomacke them 170  
 hugely I haue a mawe now, and't were for sin Beuisses  
 horse

*Pis* Nay, but I pray thee *Cob*, what makes thee so out of  
 loue with fasting daies?

*Cob* Marrie that, that will make any man out of loue with 175  
 them, I thinke their bad conditions and you wil needs  
 know First, they are of a Flemmish breed I am sure on't,  
 for they rau en vp more butter then all the daies of the weeke  
 beside Next, they stinke of fish miserably Thirdly,  
 they'le keep a man deuoutly hungry all day, & at night send 180  
 him supperlesse to bed

*Pis* Indeed these are faults *Cob*

*Cob* Nay and this were all, 'twere something, but they  
 are the onely knowne enemies to my generation A fasting

185 day no sooner comes, but my lineage goes to racke, poore  
 Cobbes they smoake for it, they melt in passion, and your  
 maides too know this, and yet would haue me turne  
*Hannibal*, and eat my owne fish & blood \* my princely  
 couze, feare nothing, I haue not the heart to deuoure you,  
 190 and I might bee made as rich as Goliath oh that I had  
 roome for my teares, I could weep salt water enough now  
 to preserue the liues of ten thousand of my kin but I may  
 curse none but these filthy Almanacks, for and't were not  
 for them, these daies of persecution would ne're bee knowne  
 195 Ile be hang'd and some Fishmongers sonne doe not make  
 on 'hem, and puts in more fasting daies then hee should  
 doe, because he would vtter his fathers dried stockfish

*Pis* 'Soule peace, thou'lt be beaten *Enter Matheo, Pros-  
 like a stockfish else here is Signior Ma speio, Lo<renzo>umor,  
 Bobadilla, Stephano,  
 200 theo* Now must I looke out for a mes- *Musco*  
 senger to my Master *Exeunt Cob & Piso*

## SCENA SECVNDA.

*Pros* Beshrew me, but it was an absolute good iest, and  
 exceedingly well caried

*Lo u* I and our ignorance maintained it as well, did it  
 not ?

5 *Pros* Yes faith, but was't possible thou should'st not  
 know him ?

*Lo u* Fore God not I, and I might haue beene ioind pat-  
 ten with one of the nine worthies for knowing him S'blood  
 man, he had so writhen himselfe into the habit of one of  
 10 your poore *Disparuew's* here, your decayed, ruinous,  
 worme-eaten gentlemen of the round such as haue vowed  
 to sit on the skirts of the city, let your Prouost & his half  
 dozen of halberders do what they can, and haue translated  
 begging out of the olde hackney pace, to a fine easy amble,  
 15 and made it runne as smooth of the tounge, as a shoue-groat

shilling Into the likenes of one of these leane *Purgo's*, had  
hee moulded himselfe so perfectly, obseruing euerie trick  
of their action, as varying the accent swearing with an  
*Emphasis* Indeed all with so speciall and exquisite a grace,  
that (hadst thou seene him) thou wouldst haue sworne he <sup>20</sup>  
might haue beene the Tamberlaine, or the Agamemnon  
of the rout

*Pros* Why Musco who would haue thought thou hadst  
beene such a gallant ?

*Lo u* I cannot tell, but (vnles a man had iuggled begging <sup>25</sup>  
all his life time, and beene a weauer of phrases from his  
infancie, for the apparrelling of it) I thinke the world cannot  
produce his Riuall

*Pros* Where got'st thou this coat I mar'le ?

*Mus* Faith sir, I had it of one of the deuils neere kinsmen, <sup>30</sup>  
a Broker

*Pros* That cannot be, if the prouerbe hold, a craftie  
knaue needs no broker

*Mus* True sir, but I need a broker, *Ergo* no crafty knaue

*Pros* Well put off, well put off 35

*Lo u* Tut, he ha's more of these shifts

*Mus* And yet where I haue one, the broker ha's ten sir

*Enter Piso*

*Piso* Francisco Martino ne're a one to bee found now,  
what a spite's this ?

*Pros* How now *Piso* ? is my brother within ? 40

*Pis* No sir, my master went forth e'ene now but  
Signior *Giuliano* is within *Cob*, what *Cob* is he gone too ?

*Pros* Whither went thy master ? *Piso* canst thou tell ?

*Piso* I know not, to Doctor *Clements*, I thinke sir *Cob*

*Exit Piso*

*Lo u* Doctor *Clement*, what's he ? I haue heard much <sup>45</sup>  
speech of him

*Pros* Why, doest thou not know him ? he is the *Gonfa-*

III 11 16 shilling Into] shilling, into Q 22 of] on Q 29 mar'le ?]  
mar'le Q 47 *Gonfalonere*] *Gonfalonere* Q



*loniere* of the state here, an excellent rare ciuilian, and a great scholler, but the onely mad meriy olde fellow in  
50 Europe I shewed him you the other day

*Lo m* Oh I remember him now, Good faith, and he hath a very strange presence me thinkes, it shewes as if he stooode out of the ranke from other men I haue heard many of his iests in Padua they say he will commit a man for taking  
55 the wall of his horse

*Pros* I or wearing his cloake of one shoulder, or any thing indeede, if it come in the way of his humor

*Pis* *Gasper, Martino, Cob* S'hart, where should they be throw?

*Enter Piso*

60 *Bob* Signior *Thorello's* man, I pray thee vouchsafe vs the lighting of this match

*Pis* A pox on your match, no time but now to vouchsafe?

*Francisco, Cob*

*Exit*

*Bob* Body of me here's the remainder of seuen pound,  
65 since yesterday was seuennight It's your right *Trinidado* did you neuer take any, signior?

*Step* No truly sir, but i'le learne to take it now, since you commend it so

*Bob* Signior belecue me, (vpon my relation) for what I tel  
70 you, the world shall not improue I haue been in the Indies (where this herbe growes) where neither my selfe, nor a dozen Gentlemen more (of my knowledge) haue receiued the taste of any other nutriment, in the world, for the space of one and twentie weekes, but Tabacco onely Therefore it cannot be  
75 but 'tis most diuine Further, take it in the nature, in the true kinde so, it makes an Antidote, that (had you taken the most deadly poysonous simple in all Florence) it should expell it, and clarifie you, with as much ease, as I speak And for your greene wound, your *Balsamum*, and your —  
80 are all meere gulleines, and trash to it, especially your *Trinidado* your *Newcotian* is good too I could say what

I know of the vertue of it, for the exposing of rewmes, raw humors, crudities, obstructions, with a thousand of this kind, but I professe my selfe no quack-saluer only thus much by *Hercules* I doe holde it, and will affirme it (before 85 any Prince in Europe) to be the most soueraigne, and pretious herbe, that euer the earth tendied to the vse of man

*Lo u* Oh this speech would haue done rare in a pothecaries mouth

90

*Enter Piso and Cob*

*Pis* I close by Saint *Anthones* Doctor *Clements*

*Cob* Oh, Oh

*Bob* Where's the match I gaue thee?

*Pis* S'blood would his match, and he, and pipe, and all were at Sancto Domingo

*Exit* 95

*Cob* By gods deynes I marle what pleasure or felicitie they haue in taking this rogish Tabacco it's good for nothing but to choake a man, and fill him full of smoake, and imbers there were foure died out of one house last weeke with taking of it, and two more the bell went for 100 yester-night, one of them (they say) will ne're scape it, he voyded a bushell of soote yester day, vpward and downward By the stockes, and there were no wiser men then I, I'd haue it present death, man or woman, that should but deale with a Tabacco pipe, why, it will stifle them all in 105 th'end as many as vse it, it's little better then rats bane

*Enter Piso*

*All* Oh good signior, hold, hold

*Bob* You base cullion, you

*Pis* Sir, here's your match, come, thou must needes be talking too

110

*Cob* Nay he wil not meddle with his match I warrant you well it shall be a deere beating, and I lue

*Bob* Doe you prate?

*Lo u* Nay good signior, will you regard the humor of a foole? away knaue

115

*Pros* *Piso* get him away *Exit Piso, and Cob*

*Bob* A horson filthy slaue, a turd, an excrement Body  
of *Cesar*, but that I scorne to let forth so meane a spirit, i'd  
haue stab'd him to the earth

120 *Pros* Mary God forbid sir

*Bob* By this faire heauen I would haue done it

*Step* Oh he sweares admirably (by this faire heauen )  
(Body of *Cesar* ) I shall neuer doe it, sure (vpon my salua-  
tion) no I haue not the right grace

125 *Mat* Signior will you any ? By this ayre the most diuine  
Tabacco as euer I drunke

*Lo u* I thanke you sir

*Step* Oh this Gentleman doth it rarely too, but nothing  
like the other By this ayre, as I am a Gentleman by

130 *Phæbus* *Exit Bob and Mat*

*Mus* Master glaunce, glaunce Signior *Prospero*

*Step* As I haue a soule to be sau'd, I doe protest ,

*Pros* That you are a foole

*Lo u* Cousin will you any Tabacco ?

135 *Step* I sir vpon my saluation

*Lo u* How now cousin ?

*Step* I protest, as I am a Gentleman, but no souldier  
indeede

*Pros* No signior, as I remember you seru'd on a great  
140 horse, last generall muster

*Step* I sir that's true cousin may I sweare as I am a  
souldier, by that ?

*Lo u* Oh yes, that you may

*Step* Then as I am a Gentleman, and a souldier, it is  
145 diuine Tabacco

*Pros* But soft, where's signior *Matheo* ? gone ?

*Mus* No sir, they went in here

*Pros* Oh let's follow them signior *Matheo* is gone to  
salute his mistresse, sirra now thou shalt heare some of his  
150 verses, for he neuer comes hither without some shreds of  
poetrie Come signior *Stephano*, *Musco*

*Step Musco* ? where ? is this *Musco* ?  
*Lo u* I, but peace cousin, no words of it at any hand  
*Step* Not I by this faire heauen, as I haue a soule to be  
 saued, by *Phæbus* 155  
*Pros* Oh rare ! your cousins discourse is simply suted, all  
 in oathes  
*Lo u* I, he lacks no thing but a little light stuffe, to draw  
 them out withall, and he were rarely fitted to the time  
*Ereunt*

# ACTVS TERTIVS, SCENA TERTIA.

*Enter Thorello with Cob*

*Tho* Ha, how many are there, sayest thou ?  
*Cob* Marry sir, your brother, Signior *Prospero*  
*Tho* Tut, beside him what strangers are there man ?  
*Cob* Strangers ? let me see, one, two , masse I know not  
 well, there's so many 5  
*Tho* How ? so many ?  
*Cob* I, there's some fīue or sixe of them at the most  
*Tho* A swarme, a swarme,  
 Spight of the Deuill, how they sting my heart !  
 How long hast thou beene comming hither *Cob* ? 10  
*Cob* But a little while sir  
*Tho* Didst thou come running ?  
*Cob* No sir  
*Tho* Tut, then I am familiar with thy haste  
 Bane to my fortunes what meant I to marrie ? 15  
 I that before was rankt in such content,  
 My mind attir'd in smoothe silken peace,  
 Being free master of mine owne free thoughts,  
 And now become a slaue ? what, neuer sigh,  
 Be of good cheare man for thou art a cuckold, 20  
 'Tis done, 'tis done nay when such flowing store,  
 Plentie it selfe fals in my wiues lappe,  
 The *Cornu-copiæ* will be mine I know But *Cob*,

III III 5 well,] well Q

What entertainment had they ? I am sure

25 My sister and my wife would bid them welcome, ha ?

*Cob* Like ynough yet I heard not a word of welcome

*Tho* No, their lips were seal'd with kisses, and the voice  
Drown'd in a flood of ioi at their arriuall,  
Had lost her motion, state and facultie

30 *Cob*, which of them was't that first kist my wife ?

(My sister I should say) my wife, alas,

I feare not her ha ? who was it sayst thou ?

*Cob* By my troth sir, will you haue the truth of it ?

*Tho* Oh I good *Cob* I pray thee

35 *Cob* God's my iudge, I saw no body to be kist, vnlesse  
they would haue kist the post, in the middle of the ware-  
house, for there I left them all, at their Tabacco with a poxe

*Tho* How ? were they not gone in then e're thou cam'st ?

*Cob* Oh no sir

40 *Tho* Spite of the Deuill, what do I stay here then ?

*Cob*, follow me

*Exit Tho*

*Cob* Nay, soft and faire, I haue egges on the spit, I  
cannot go yet sir now am I for some diuers reasons ham-  
mering, hammering reuenge oh for three or foure gallons  
45 of vineger, to sharpen my wits Reuenge, vineger reuenge,  
russet reuenge, nay, and hee had not lyne in my house,  
'twould neuer haue greeu'd me, but being ny guest, one  
that ile bee sworne, my wife ha's lent him her smocke off  
her backe, while his owne shirt ha beene at washing  
50 pawnd her neckerchers for cleane bands for him sold  
almost all my platters to buy him Tabacco, and yet to see  
an ingratitude wretch strike his host, well I hope to  
raise vp an host of furies for't here comes M Doctor

*Enter Doctor Clement, Lorenzo sen(ior,) Peto*

*Clem* What's Signior Thorello gone ?

55 *Pet* I sir

*Clem* Hart of me, what made him leaue vs so abruptly ?

III III 41 Stage dir *Exit*] *Exit Q* 46 russet] mustard F 48  
'twould] t'would Q 56 abruptly ? *corr Q* abruptly *Q originally*

How now sirra, what make you here? what wold you haue, ha?

*Cob.* And't please your worship, I am a poore neighbour of your worships 60

*Clem* A neighbour of mine, knaue?

*Cob* I sir, at the signe of the water-tankerd, hard by the greene lattice I haue paide scot and lotte there any time this eighteene yeares

*Clem* What, at the greene lattice? 65

*Cob* No sir to the parish mary I haue seldome scap't scot-free at the lattice

*Clem* So but what busines hath my neighbour?

*Cob* And't like your worship, I am come to craue the peace of your worship 70

*Clem* Of me, knaue? peace of me, knaue? did I e're hurt thee? did I euer threaten thee? or wrong thee? ha?

*Cob* No god's my comfort, I meane your worships warrant, for one that hath wrong'd me sir his armes are at too much libertie, I would faine haue them bound to a 75 treatie of peace, and I could by any meanes compasse it

*Loren* Why, doest thou goe in danger of thy life for him?

*Cob* No sir, but I goe in danger of my death eue'y houre by his meanes, and I die within a twelue moneth and a day, I may sweare, by the lawes of the land, that he kil'd me 80

*Clem* How? how knaue? sweare he kil'd thee? what pretext? what colour hast thou for that?

*Cob* Mary sir both blacke and blew, colour ynough, I warrant you I haue it here to shew your worship

*Clem* What is he, that gaue you this sirra? 85

*Cob* A Gentleman in the citie sir

*Clem* A Gentleman? what call you him?

*Cob* Signior *Bobadilla*

*Clem* Good But wherefore did he beate you sirra? how began the quarrel twixt you? ha speake truly knaue, I 90 aduise you

*Cob* Marry sir, because I spake against their vagrant Tabacco, as I came by them for nothing else

*Clem* Ha, you speake against Tabacco ? *Peto*, his name

95 *Pet* What's your name sirra ?

*Cob* *Oluer Cob*, sir, set *Oluer Cob*, sir

*Clem* Tell *Oluer Cob* he shall goe to the iayle

*Pet* *Oluer Cob*, master Doctor sayes you shall go to the iayle

100 *Cob* Oh I beseech your worship for gods loue, deare master Doctor

*Clem* Nay gods pretious and such drunken knaues as you are come to dispute of Tabacco once, I haue done away with him

105 *Cob* Oh good master Doctor, sweete Gentleman

*Lore* Sweete *Oluer*, would I could doe thee any good, master Doctor let me intreat sir

*Clem* What ? a tankard-bearer, a thread-bare rascall, a begger, a slaue that neuer drunke out of better then pispot  
110 mettle in his life, and he to deprauē, and abuse the vertue of an herbe, so generally receyu'd in the courts of princes, the chambers of nobles, the bowers of sweete Ladies, the cabbins of souldiers *Peto* away with him, by gods passion, I say, goe too

115 *Cob* Deare master Doctor

*Loren* Alasse poore *Oluer*

*Clem* *Peto* I and make him a warrant, he shall not goe, I but feare the knaue

*Cob* O diuine Doctor, thanks noble Doctor, most dainty  
120 Doctor, delicious Doctor *Exeunt Peto with Cob*

*Clem* Signior *Lorenzo* Gods pittie man, be merry, be merry, leaue these dumpes

*Loren* Troth would I could sir but enforced mirth  
(In my weake iudgement) ha's no happy birth

125 The minde, being once a prisoner vnto cares,  
The more it dreames on ioy, the worse it fares

A smyling looke is to a heaue soule,

As a guilt bias, to a leaden bowle,

Which (in it selfe) appeares most vile, being spent

111 in 96 sir, set] sir set Q  
124 ha's] h'as Q

121 man, be] man, | Be Q (as verse)

To no true vse , but onely for ostent 130

*Clem* Nay but good Signior heare me a word, heare me a word, your cares are nothing , they are like my cap, soone put on, and as soone put off What ? your sonne is old inough, to gouerne himselfe , let him runne his course, it's the onely way to make him a stay'd man if he were an vnthrif, a ruffian, a drunkard or a licentious luer, then you had reason you had reason to take care. but being none of these, Gods passion, and I had twise so many cares, as you haue, I'd drowne them all in a cup of sacke come, come, I muse your parcell of a souldier returnes not all this while 140

*Exeunt*

## SCENA QVARTA.

*Enter Giuliano, with Brancha*

*Guil* Well sister, I tell you true and you'le finde it so in the ende

*Bia* Alasse brother, what would you haue me to doe ? I cannot helpe it , you see, my brother *Prospero* he brings them in here, they are his friends 5

*Gu* His friends ? his f[r]iends s'blood they do nothing but haunt him vp and downe like a sorte of vn-lucky Sprites, and tempt him to all maner of villany, that can be thought of , well, by this light, a little thing would make me play the deuill with some of them , and't were not more for your husbands sake, then any thing else, I'd make the house too hot for them , they should say and sweare, Hell were broken loose, e're they went But by gods bread, 'tis no bodies fault but yours for and you had done as you might haue done, they should haue beene damn'd e're they should haue come in, e're a one of them 10

*Bia* God's my life , did you euer heare the like ? what a strange man is this ? could I keepe out all them thinke you ? I should put my selfe against halfe a dozen men ? should I ? Good faith you'd mad the patient'st body in the world, to heare you talke so, without any sense or reason 20



*Enter Matheo with Hesperida, Bobadilla, Stephano,  
Lorenzo u<nior,> Prospero, Musco*

*Hesp* Seruant (in troth) you are too prodigall  
Of your wits treasure, thus to powre it forth  
Vpon so meane a subiect, as my worth?

25 *Mat* You say well, you say well

*Gu* Hoyday, heare is stuffe

*Lo u* Oh now stand close pray God she can get him to  
reade it

*Pros* Tut, feare not I warrant thee, he will do it of  
30 himselfe with much impudencie

*Hes* Seruant, what is that same I pray you?

*Mat* Mary an *Elegie*, an *Elegie*, an odde toy

*Gu* I to mocke an Ape with all, Oh Iesu

*Bia* Sister, I pray you lets heare it

35 *Mat* Mistresse Ile reade it if you please

*Hes* I pray you doe *seruant*

*Gu* Oh heares no foppery, sblood it freates me to the  
galle to thinke on it *Exit*

*Pros* Oh I, it is his condition, peace we are farely ridde  
40 of him

*Mat* Fayth I did it in an humor I know not how it is,  
but please you come neare signior this gentleman hath  
iudgement, he knowes how to censure of a—I pray you  
sir, you can iudge

45 *Step* Not I sir *as I haue a soule to be saued, as I am  
a gentleman*

*Lo u* Nay its well, so long as he doth not forswear  
himselfe

*Bob* Signior you abuse the excellencie of your mistiesse,  
50 and her fayre sister Fye while you liue auoyd this  
prolixity

*Mat* I shall sir well, *Incipere dulce*

*Lo u* How, *Insipere dulce*? a sweete thing to be a Foole  
indeede

III iv 22-4, *Prose in Q* 33 Iesu] Icsu Q 37 sblood] Sblood Q  
43 censure of a] censre of a Q 49 Bob] Bob, Q 53 *Insipere*  
*Incipere Q*

*Pros* What, do you take *Incipere* in that sence ? 55  
*Lo u* You do not you ? Sblood this was your villanie  
to gull him with a motte

*Pros* Oh the Benchers phrase *Pauca verba, Pauca*  
*verba*

*Mat* Rare creature let me speake without offence, 60  
Would God my rude woords had the influence  
To rule thy thoughts, as thy fayre lookes do mine,  
Then shouldst thou be his prisoner, who is thine

*Lo u* S'hart, this is in *Hero and Leander* ?

*Pros* Oh I peace, we shall haue more of this 65

*Mat* Be not unkinde and fayre, mishapen stuffe  
Is of behaunour boysterous and rough

<*Pros*> How like you that signior ? Sblood he shakes  
his head like a bottle, to feele and there be any brayne  
in it ! 70

*Mat* But obserue the *Catastrophe* now,  
And I in dutie will excede all other,  
As you in bewtie do excell loues mother

*Lo u* Well ile haue him free of the brokers, for he vtters  
no thing but stolne remnants 75

*Pros* Nay good *Critique* forbeare

*Lo u* A pox on him, hang him filching rogue, steale from  
the deade ? its worse then sacriledge ~

*Pros* Sister what haue you heare ? *verses* ? I pray you  
lets see 80

*Bia* Do you let them go so lightly sister ?

*Hes* Yes fayth when they come lightly

*Bia* I but if your *seruant* should heare you, he would  
take it heauely

*Hes* No matter, he is able to beare 85

*Bia* So are *Asses*

*Hes* So is hee

*Pros* Signior *Matheo*, who made these verses ? they are  
excellent good

III IV 61 influence] influence Q 64 and] and Q 66 fayre,]  
fayre Q stuffe] stuffe, Q 68 signior ? Sblood] signior, sblood Q  
81 sister ?] sister Q 85 matter,] matter Q 87 So] so Q

90 *Mat* Oh God sir, its your pleasure to say so sir *Fayth*  
I made them *extempore* this morning

*Pros* How *extempore* ?

*Mat* I would I might be damnd els aske signior

*Bobadilla* He sawe me write them, at the (poxe on it)  
95 the *Miter* yonder

*Mus* Well, and the Pope knew hee curst the *Miter*, it  
were enough to haue him excommunicated all the Tauerns  
in the towne

*Step* Cosen how do you like this gentlemans verses ?

100 *Lo ru* Oh admirable, the best that euer I heard<sup>l</sup>

*Step* By this fayre heauen[s], they are admirable,  
The best that euer I heard

*Enter Giuliano*

*Giu* I am vext, I can hold neuer a bone of me still, sblood  
I think they meane to build a *Tabernacle* heare, well ?

105 *Pros* Sister you haue a simple seruant heare, that  
crownes your beytie with such *Encomions* and *Deuises*, you  
may see what it is to be the mistressse of a wit, that can  
make your perfections so transeparent, that euery bleare  
eye may looke thorough them, and see him drowned ouer  
110 head and eares, in the deepe well of desirc<sup>l</sup> Sister *Biancha*  
I meruaile you get you not a seruant that can rime and do  
*trickes* too

*Giu* Oh monster ? impudence it selfe, *trickes* ?

*Bia* *Trickes*, brother ? what *trickes* ?

115 *Hes* Nay, speake I pray you, what *trickes* ?

*Bia* I, neuer spare any body heare but say, what  
*trickes* ?

*Hes* Passion of my heart ? do *trickes* ?

*Pros* Sblood heares a *tricke* vied, and reuied why you  
120 monkie you ? what a catterwaling do you keepe ? has he  
not guen you *rymes*, and *verses*, and *trickes*

*Giu* Oh see the Diuell ?

*Pros* Nay, you lampe of virginitic, that take it in snuffe

111 114 90 *Fayth* a new line in Q 96 *Miter*,] *Miter* Q 99 verses ?]  
verses Q 103 vext,] vext Q sblood] Sblood a new line in Q

so come and cherish this tame poetical fury in your  
*seruant*, youle be begd else shortly for a concealement go 125  
to, rewarde his muse, you cannot giue him lesse then  
a shilling in conscience, for the booke he had it out of cost  
him a teston at the least, how now gallants, *Lorenzo*,  
signior *Bobadilla* ? what all sonnes of scilence ? no spirite ?

*Gui* Come you might practise your *Ruffian* trickes some- 130  
where else, and not heare I wisse this is no *Tauerne*, nor  
no place for such exploits

*Pros* Shart how now ?

*Gui* Nay boy, neuer looke askaunce at me for the  
matter, ile tell you of it by Gods bread, I, and you and 135  
your companions mend your selues when I haue done

*Pros* My companions

*Gui* I your companions sir, so I say ! Sblood I am not  
affrayed of you nor them neyther, you must haue your  
Poets, & your caulegeres, & your fogles follow you vp and 140  
downe the cite, and heare they must come to domineere  
and swagger ? sirha, you *Ballad singer*, and *Slops* your  
fellow there, get you out, get you out 01 (by the will of  
God) Ile cut of your eares, goe to

*Pros* Sblood stay, lets see what he dare do cut of his 145  
eares, you are an asse, touch any man heare, and by the  
Lord ile run my rapier to the hilts in thee

*Gui* Yea, that would I fayne see, boy

*Bia* Oh Iesu *Piso*, *Matheo* murder

*Hes* Helpe, helpe, *Piso*

*Lo in* Gentlemen, *Prospero*, forbear

*They all draw, enter  
Piso and some more  
of the house to part  
them, the women 150  
make a great crie !*

I pray you

*Bob* Well sirrah, you *Holofernes* by my hand I will  
pinck thy flesh full of holes with my rapier for this, I will  
by this good heauen nay let him come, 155  
let him come, gentlemen by the body  
of S *George* ile not kill him

*The<y> offer to fight  
againe and are  
parted*

III IV 129 signior] signior Q spirite ?] spirite Q 133 now ?]  
now Q 135 bread,] bread ? Q 138 sir] sir Q say !] say ? Q  
144 eares,] eares Q 153 *Holofernes*] *Hollofernus* Q

*Piso* Hold, hold, forbear

*Gun* You whorson bragging coystryll<sup>1</sup> *Enter Thorello*

160 *Tho* Why, how now? whats the matter? what sture  
is heare,

Whence springs this quarrell, *Piso* where is he?

Put vp your weapons, and put of this rage

My wife and sister they are cause of this,

What, *Piso*? where is this knaue?

165 *Piso* Heare sir

*Pros* Come, lets goe this is one of my brothers auncient  
humors, this<sup>1</sup>

*Steph* I am glad no body was hurt by this auncient  
humor<sup>1</sup>

*Exeunt Prospero, Lorenzo u(n)nor, Musco, Stephano,  
Bobadilla, Matheo* &<sup>1</sup>

170 *Tho* Why how now brother, who enforst this braule?

*Gun* A soite of lewd rakehelles, that care neither for God  
nor the Diuell And they must come heare to read *Ballads*  
and *Rogery*, and *Trash*, Ile marre the knot of them ere  
I sleepe perhaps especially signior *Pithagoras*, he thats  
175 al manner of shapes and *Songs and sonnets*, his fellow  
there.

*Hes* Brother indeede you are to violent,

To sudden in your courses, and you know

My brother *Prosperos* temper will not beare

180 Any reproofe, chiefly in such a presence,

Where euery slight disgrace he should receiue,

Would wound him in opinion and respect ✓

*Gu* Respect? what talke you of respect mongst such  
as ha' neyther sparke of manhood nor good manners, by

185 God I am ashamed to heare you respect? *Exit*

*Hes* Yes there was one a ciuill gentleman,

III IV 158 hold, forbear] hold forbear Q 164 knaue? ] knaue Q  
167 humors, this<sup>1</sup>] humors this? Q 168 auncient] auncienr Q 169  
Stage dir *Exeunt*] *Exit* Q *Lorenzo* humor,] *Loren* oru Q *Bobadilla*,  
*Matheo*] *Bobadillo*, *Matheo*, Q 170 braule? ] braule Q 172 Diuell ]  
Diuell, Q 173 *Rogery*,] *Rogery*' Q 174 *Pithagoras*] *Pithagorus* Q  
179 *Prosperus*] *Prosperus* Q 181 receiue,] receiue Q 183-5  
*Verse in Q, divided at* As ha', By God 184 ha' F had Q

And very worthely demeand himselfe

*Tho* Oh that was some loue of yours, sister

*Hes* A loue of mine ? in fayth I would he were

No others loue but mine -

190

*Bia* Indeede he seemd to be a gentleman of an exceeding fayre disposition, and of very excellent good partes ✓

*Exeunt Hesperida, Biancha*

*Tho* Her loue, by Iesu my wifes minion,

Fayre disposition ? excellent good partes ? *Quaricus*

S'hart, these phrases are intollerable,

195

Good partes ? how should she know his partes ?<sup>1</sup> well,  
well

It is too playne, too cleare *Pizo*, come hether

What are they gone ?

*Pi* I sir they went in

*Tho* Are any of the gallants within ?

200

*Pi* No sir they are all gone

*Tho* Art thou sure of it ?

*Pi* I sir I can assure you

*Tho* *Pizo* what gentleman was that they prays'd so ?

*Pizo* One they call him signior *Lorenzo*, a fayre young gentleman sir

*Tho* I, I thought so my minde gaue me as much

Sblood ile be hangd if they haue not hid him in the house,

Some where, ile goe searich, *Pizo* go with me,

Be true to me and thou shalt finde me bountifull *Exeunt* 210

## SCENA QVINTA.

*Enter Cob, to him Tib*

*Cob* What *Tib*, *Tib*, I say

*Tib* How now, what cuckold is that knockes so hard ?

Oh husband ist you, whats the newes ?

*Cob* Nay you haue stonnd me I fayth, you h<a>ue

III iv 189 in fayth] infayth Q

196 well, well ] well well, Q

hard ? | Oh 4 fayth, ] fayth ? Q

192 Stage dir *Exeunt*] *Exit* Q

III v 2, 3 *As verse in Q, divided at*

5 giuen me a knocke on the forehead, will sticke by me  
cuckold? Swoundes cuckold?

*Tib* Away you foole, did I know it was you that knockt?  
Come, come, you may call me as bad when you list

*Cob* May I? swoundes *Tib* you are a whore

10 *Tib* S'hart you lie in your throte

*Cob* How the lye? and in my throte too? do you long  
to be stabd, ha?

*Tib* Why you are no souldier?

*Cob* Masse thats true, when was *Bobadilla* heare? that  
15 *Rogue*, that *Slaue*, that fencing *Burgullian*? ile tickle him  
I faith

*Tib* Why what's the matter?

*Cob* Oh he hath basted me rarely, sumptuously but  
I haue it heare will sause him, oh the *doctor*, the honestest  
20 old *Troian* in all *Italy*, I do honou<sup>r</sup> the very flea of his dog  
a plague on him, he put me once in a villanous filthy feare  
marry it vanisht away like the smooke of *Tobacco* but  
I was smookt soundly first, I thanke the Diuell, and his  
good *Angell* my guest well wife or *Tib* (which you will)  
25 get you in, and locke the doore I charge you, let no body  
in to you not *Bob[b]adilla* himsel<sup>f</sup>e, nor the diuell in his  
likenesse, you are a woman, you haue flesh and blood  
enough in you, therefore be not tempted, keepe the doore  
shut vpon all cummers!

30 *Tib* I warrant you there shall no body enter heare  
without my consent

*Cob* Nor with your consent sweete *Tib*, and so I leaue  
you

*Tib* Its more then you know, whether you leaue me so

35 *Cob* How?

*Tib* Why sweete

*Cob* Tut sweete, or soure, thou art a flower,  
Keepe close thy doore, I aske no more *Exeunt*

III v 7 foole,] foole Q knockt?] knockt, Q 21 him,] him Q  
26 in to] into Q 32 *Tib*,] *Tib* Q 35-6 One line in Q

SCENA SEXTA.

*Enter Lorenzo u<nior> Prospero, Stephano, Musco*

*Lo u* Well *Musco* performe this businesse happily, and thou makest a conquest of my loue foreuer ~

*Pros* I fayth now let thy spirites put on their best habit, but at any hand remember thy message to my brothei  
for theres no other meanes to start him 5

*Mus* I warrant you sir, feare nothing, I haue a nimble soule that hath wakt all my imaginatiue forces by this time, and put them in true motion what you haue possest me withall, Ile discharge it amply sir Make no question

*Exit Musco*

*Pros* Thats well sayd *Musco* fayth sirha how dost 10  
thou aroue my wit in this deuise ?

*Lo u* Troth well, howsoever, but excellent if it take

*Pros* Take man why it cannot chuse but take, if the circumstances miscarry not, but tell me zealously dost thou affect my sister *Hesperida* as thou pretendest ? 15

*Lo u* *Prospero* by Iesu

*Pros* Come do not protest, I beleue thee I fayth she 20  
is a virgine of good ornament, and much modestie, vnlesse I conceid very worthely of her, thou shouldest not haue her !

*Lo u* Nay I thinke it a question whether I shall haue her for all that .

*Pros* Sblood thou shal<t> haue her, by this light thou shalt !

*Lo u* Nay do not sweare 25

*Pros* By *S Marke* thou shalt haue her' ile go fetch her presently, poynt but where to meete, and by this hand ile bring her !

III VI 1-5 As verse in Q, divided happily, | And foreuer, | I fayth  
habit, | But brother | For 5 him ] him ? Q 6 nothing, ]  
nothing Q 9 withall, ] withall ? Q 11 thou ] thou, Q 12 how-  
soever, ] howsoever ? Q 17 protest, ] protest Q 24 shalt ! ] shalt ?  
Q 28 her ] her ? Q



*Lo u* Hold, hold, what all pollicie dead ? no preuention  
30 of mischiefes stirring ?

*Pros* Why, by what shall I sweare by ? thou shalt haue  
her by my soule

*Lo u* I pray the<sup><e></sup> haue patience, I am satisfied

*Prospero* omit no offered occasion, that may make my  
35 desires compleate, I beseech thee

*Pros* I warrant thee

*Exeunt*

## ACTVS QVARTVS, SCENA PRIMA.

*Enter Lorenzo senior, Peto, meeting Musco*

*Peto* Was your man a souldier sir ?

*Lo* I a knaue, I tooke him vp begging vpon the way,  
This morning as I was cumming to the citie,  
Oh ? heare he is, come on, you make fayre speede  
5 Why ? where on Gods name haue you beene so long ?

*Mus* Mary (Gods my comfort) where I thought I should  
haue had little comfort of your worships seruice

*Lo* How so ?

*Mus* Oh God sir, your cumming to the cittie, & your  
10 entertaynement of me[n], and your sending me to watch,  
indeede, all the circumstances are as open to your sonne as  
to your selfe

*Lo* How should that be ? vnlesse that villaine *Musco*  
Haue told him of the letter, and discouered  
15 All that I strictly chargd him to conceale ? tis soe

*Mus* I fayth you haue hit it tis so indeede ?

*Lo* But how should he know thee to be my man ?

*Mus* Nay sir, I cannot tell, vnlesse it were by the  
blacke arte ? is not your sonne a scholler sir ?

20 *Lo* Yes, but I hope his soule is not allied  
To such a diuelish practise if it were,  
I had iust cause to weepe my part in him,

III VI 30 stirring ?] stirring Q 33 patience,] patience Q 35 com-  
pleate,] compleate Q IV 1 I sir ?] sir Q 2 knaue,] knaue Q  
5 where on] whereon Q 9 sir,] sir ? Q 10 me F men Q 13  
*Musco*] *Museo* Q 17 man ?] man Q

And curse the time of his creation

But where didst thou finde them *Portensio* ?

*Mus* Nay sir, rather you should aske where the(y) 25  
found me ? for ile be sworne I was going along in the streete,  
thinking nothing, when (of a suddayne) one calles, *Signior*  
*Lorenzos man* another, he cries, *souldier* and thus halfe  
a dosen of them, till they had got me within doores, where  
I no sooner came, but out flies their rapiers and all bent 30  
agaynst my brest, they swore some two or three hundreth  
oathes, and all to tell me I was but a dead man, if I did not  
confesse where you were, and how I was imployed, and  
about what, which when they could not get out of me  
(as Gods my iudge, they should haue kild me first) they 35  
lockt me vp into a roome in the toppe of a house, where  
by great miracle (hauing a light hart) I slidde downe by  
a bottome of packthread into the streete, and so scapt  
but maister, thus much I can assure you, for I heard it  
while I was lockt vp there were a great many merchants 40  
and rich citizens wiues with them at a banquet, and your  
sonne *Signior Lorenzo*, has poynted one of them to meete  
anone at one *Cobs* house, a waterbearers, that dwelles by  
the wall now there you shall be sure to take him for  
fayle he will not 45

*Lo* Nor will I fayle to breake this match, I doubt not,  
Well go thou along with maister doctors man,  
And stay there for me, at one *Cobs* house sayst thou ?

*Exit*

*Mus* I sir, there you shall haue him when, can you  
tell ? Much wench, or much sonne sblood when he has 50  
stayd there three or foure houres, traueilling with the  
expectation of somewhat, and at the length be deluered  
of nothing oh the sport that I should then take to look on  
him if I durst, but now I meane to appeare no more afore  
him in this shape I haue another tricke to act yet, oh 55

iv 1 43 waterbearers,] waterbearers ? Q 48 me,] me ? Q thou ?]  
thou Q 49 when,] when Q 50 Much] much Q 54 durst,] durst Q  
55 yet,] yet ? Q

that I were so happy, as to light vpon an ounce now of this  
doctors claike God saue you sir

*Peto* I thanke you good sir

*Mus* I haue made you stay somewhat long sir

60 *Peto* Not a whit sir, I pray you what sir do you meane ?  
you haue beene lately in the warres sir, it seemes

*Mus* I marry haue I sir

*Peto* Troth sir, I would be glad to bestow a pottle of  
wine of you if it please you to accept it

65 *Mus* Oh Lord sir

*Peto* But to heare the manner of you<r> sciuiues, and  
your deuises in the warres, they say they be very strange,  
and not like those a man reades in the Romane histories

*Mus* Oh God no sir, why at any time when it please you,  
70 I shall be ready to descourse to you what I know and  
more to somewhat

*Peto* No better time then now sir, weele goe to the  
*Meeremaide*, there we shall haue a cuppe of neate wine,  
I pray you sir let me request you

75 *Mus* Ile follow you sir, he is mine owne I fayth *Exeunt*

## <SCENA SECVNDA.>

*Enter Bobadilla, Lorenzo nu<mor>, Matheo, Stephano*

*Mat* Signior did you euer see the like cloune of him,  
where we were to day signior *Prosperos* brother ? I thinke  
the whole earth cannot shew his like by Iesu

*Lo* We were now speaking of him, signior *Bobadilla*  
5 telles me he is fallen foule of you two

*Mat* Oh I sir, he threatned me with the bastinado

*Bo* I but I think I taught you a trick this morning for  
that You shall kill him without all question if you be so  
minded

10 *Mat* Indeede it is a most excellent tricke

IV 1 57 sir ] sir, Q 60 meane ?] meane Q 61 sir,] sir Q 62  
marry] Marry Q 73 *Meeremaide*,] *Meeremaide* Q IV 11 stage  
dir *Bobadilla*] *Babadillo* Q 1 *Mat*] *Mat* Q 4 *Bobadilla*] *Boba-*  
dillo Q 5 two] too F

*Bo* Oh you do not giue spirit enough to your motion, you are too dull, too tardie oh it must be done like lightning, hay ?

*Mat* Oh rare

*Bob* Tut tis nothing and't be not done in a—— 15

*Lo u* Signior did you neuer play with any of our maisters here ?

*Mat* Oh good sir

*Bob* Nay for a more instance of their preposterous humor, there came thiee or foure of them to me, at a gentle- 20 mans house, where it was my chance to bee resident at that time, to intreate my presence at their scholes, and withall so much importund me, that (I protest to you as I am a gentleman) I was ashamd of their rude demeanor out of all measure well, I tolde them that to come to a publike 25 schoole they should pardon me, it was opposite to my humor, but if so they would attend me at my lodging, I protested to do them what right or fauour I could, as I was a gentleman, &c

*Lo u* So sir, then you tried their skill 30

*Bob* Alasse soone tried you shall heare sir, within two or three dayes after, they came, and by Iesu good signior belecue me, I grac't them exceedingly, shewd them some two or three trickes of preuention, hath got them since admirable credit, they cannot denie this, and yet now 35 they hate me, and why ? because I am excellent, and for no other reason on the earth

*Lo u* This is strange and vile as euer I heard

*Bob* I will tell you sir, vpon my first comming to the citie, they assaulted me some three, foure, fiue, six, of them 40 together as I haue walkt alone, in diuers places of the citie, as vpon the exchange, at my lodging, and at my ordinarie where I haue driuen them afore me the whole length of a streete, in the open view of all our gallants, pittying to hurt them belecue me, yet all this lenety will not depresse 45

iv 11 17 here ?] here Q 29 gentleman,] gentleman Q 34  
hath] haue F 39 sir,] sir Q

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doctors claike    God saue you sir

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rv ii 17 here ?] here Q 29 gentleman,] gentleman Q 34  
hath] haue F 39 sir,] sir Q

their spleane they will be doing with the Pismier, raying  
 a hill, a man may spurne abroad with his foote at pleasure  
 by my soule I could haue slayne them all, but I delight not  
 in murder I am loth to beare any other but a bastinado  
 50 for them, and yet I hould it good pollicie not to goe disarmd,  
 for though I be skilfull, I may be suppressd with multitudes

*Lo u* I by Iesu may you sir, and (in my conceite) our  
 whole nation should sustayne the losse by it, if it were so

*Bob* Alasse no whats a peculier man, to a nation?  
 55 not seene

*Lo u* I but your skill sir

*Bob* Indeede that might be some losse, but who respects  
 it? I will tel you Signior (in priuate) I am a gentleman,  
 and liue here obscure, and to my selfe but were I known  
 60 to the Duke (obserue me) I would vndertake (vpon my  
 heade and life) for the publike benefit of the state, not onely  
 to spare the intire liues of his subiects in generall, but to  
 saue the one halfe nay three partes of his yeerely charges,  
 in houlding warres generally agaynst all his enemies, and  
 65 how will I do it thinke you?

*Lo u* Nay I know not, nor can I conceiue

*Bo* Marry thus, I would select 19 more to my selfe,  
 throughout the land, gentlemen they should be of good  
 spirit, strong & able constitution, I would chuse them by  
 70 an instinct, a trick that I haue & I would teach these 19  
 the special tricks, as your *Punto*, your *Reuerso*, your  
*Stoccato*, your *Imbroccato*, your *Passado*, your *Montaunto*,  
 till they could all play very neare or altogether as well as  
 my selfe This done, say the enemy were forty thousand  
 75 strong we twenty wold come into the field the tenth of  
*March*, or therabouts, & would challenge twenty of the  
 enemy, they could not in their honor refuse the combat  
 wel, we would kil them challenge twentie more, kill them,

iv 11 52 sir,] sir Q 62 in generall] ingenerall Q 63 three  
 F there Q 64 enemies,] enemies? Q 67 more to] moreto Q  
 69 spirit,] spirit, Q constitution,] constitutiō, Q 73 well as]  
 wellas Q 74 This] this Q 76 therabouts] ther abouts Q 77  
 enemy,] enemy? Q their] there Q

twentie more, kill them , twentie more, kill them too , and thus would we kill euery man, his twentie a day, thats 80 twentie score , twentie score, thats two hundreth , two hundreth a day, fue dayes a thousand fortie thousand , fortie times fue, fue times fortie, two hundreth dayes killes them all, by computation, and this will I venture my life to performe prouided there be no treason practised 8; vpon vs

*Lo u* Why are you so sure of your hand at all times ?

*Bob* Tut, neuer miss thrust vpon my soule

*Lo u* Masse I would not stand in signior *Giuliano*(s) state, then, and you meete him, for the wealth of *Florence* 90

*Bob* Why signior, by Iesu if hee were heare now I would not draw my weapon on him, let this gentleman doe his mind, but I wil bastinado him (by heauen) & euer I meete him

*Mat* Fayth and ile haue a fling at him 95

*Enter Giuliano and goes out agayne*

*Lo u* Looke yonder he goes I thinke

*Gu* Sblood what lucke haue I, I cannot meete with these bragging rascalls

*Bob* Its not he is it ?

*Lo u* Yes fayth it is he 100

*Mat* Ile be hangd then if that were he

*Lo u* Before God it was he you make me sweare

*Step* Vpon my saluation it was hee

*Bob* Well had I thought it had beene he he could not haue gone so, but I cannot be induc'd to beleeeue it was 105 he yet

*Enter Giuliano*

*Gu* Oh gallant haue I found you ? draw, to your tooles, draw, or by Gods will ile thresh you

*Bob* Signior heare me !

*Gu* Draw your weapons then 110

iv n 88 misse thrust *F* mistrust *Q* 90 then, and] then , | And *Q*  
100 he ] he ? *Q* 107 draw,] draw *Q* 109 me ] me ? *Q*



*Bob* Signior, I neuer thought <on> it till now body  
of *S George*, I haue a warrant of the peace serued on me  
euen now, as I came along, by a waterbearer, this gentleman  
saw it, signior *Matheo* *Matheo runnes away*

115 *Giu* The peace? Sblood, you will not draw?

*He beates him and desarmes him*

*Lo u* Hold signior hold, vnder thy fauour forbear

*Giu* Prate agayne as you like this you whoreson cowardly  
rascall, youle controule the poynt you? your consort hee  
is gone? had he stayd he had shard with yow infayth

*Exit Giulliano*

120 *Bob* Well gentlemen beare witnesse I was bound to the  
peace, by Iesu

*Lo u* Why and though you were sir, the lawe allowes you  
to defend your selfe, thats but a poore excuse

*Bob* I cannot tell, I neuer sustayned the like disgrace  
125 (by heauen) sure I was strooke with a Plannet then, for  
I had no power to touch my weapon *Exit*

*Lo u* I like inough, I haue heard of many that haue  
beene beaten vnder a plannet, goe get you to the Surgions,  
sblood and these be your tricks, your passados, & your  
130 Mountauntos, ile none of them oh God that this age  
should bring foorth such creatures? come cosen

*Step* Masse ile haue this cloke

*Lo u* Gods will its *Giullianos*

*Step* Nay but tis mine now, another might haue tane it  
135 vp aswell as I, ile weare it, so I will

*Lo u* How and he see it, heele challenge it, assure your  
selfe

*Step* I but he shall not haue it, ile say I bought it

*Lo u* Aduise you cosen, take heede he giue not you as  
much' *Exeunt*

iv 11 113 along,] along Q 114 Stage dir in Q at 115 124  
Bob | Boh Q 127 inough,] mough Q 130 Mountauntos,]  
Mountauntos Q ile none] ilenone Q 131 such] snch Q 135  
it, so] it so Q 136 challenge it,] challenge it Q

<SCENA TERTIA.>

*Enter Thorello, Prospero, Biancha, Hesperida*

*Tho* Now trust me *Prospero* you were much to blame,  
T'incense your brother, and disturbe the peace  
Of my poore house, for there be sentinelles,  
That euery minute watch to giue alarmes  
Of ciuill warre, without adiection 5  
Of your assistance and occasion

*Pros* No harme done brother I warrant you since  
there is no harme done, anger costs a man nothing and  
a tall man is neuer his owne man til he be angry to keep  
his valure in obscuritie, is to keepe himselfe as it were in 10  
a cloke-bag whats a musition vnlesse he play ? whats a  
tall man vnlesse he fight ? for indeede all this my brother  
stands vpon absolutely, and that made me fall in with him  
so resolutely

*Bia* I but what harme might haue come of it ? 15

*Pros* Might ? so might the good warme cloathes your  
husband weares be poysond for any thing he knowes, or the  
wholesome wine he drunke euen now at the table'

*Tho* Now God forbid O me ? now I remember,  
My wife drunke to me last , and changd the cuppe, 20  
And bad me ware this cuised sute to day  
See, if God suffe murde vndiscovered ? "  
I feele me illl, giue me some Mithredate,  
Some Mithredate and oyle , good sister fetch me,  
O, I am sicke at hart I burne, I buine, 25  
If you will saue my life goe fetch it mee'

*Pros* Oh strange humor, my very breath hath poysond  
him ✓

*Hes* Good brother be content, what do you meane ?  
The strength of these extreame conceites will kill you ✓ 30

iv iii 2 brother,] brother Q peace] peace, Q 4 alarmes]  
alarmes, Q 5 adiection] adiection Q 9 angry ] angry, Q  
10 obscuritie,] obscuritie Q 21 day ] day Q 27 humor,]  
humor Q 29 meane ?] meane, Q 30 you ] you ? Q

*Bia* Beshrew your hart blood, brother *Prospero*,  
For putting such a toy into his head ✓

*Pros* Is a fit similie, a toy? will he be poysond with  
a similie? Brother *Thorello*, what a strange and vaine  
35 imagination is this? For shame be wiser, of my soule  
theres no such matter ✓

*Tho* Am I not sicke? how am I then not poysond?  
Am I not poysond? how am I then so sicke?

*Bia* If you be sicke, your owne thoughts make you  
40 sicke.✓

*Pros* His iealoucie is the poyson he hath taken ✓

*Enter Musco like the doctors man*<sup>1</sup>

*Mus* Signior *Thorello* my maister doctor *Clement* salutes  
you, and desires to speake with you, with all speede possible

*Tho* No time but now? well, ile waite vpon his worship  
45 *Pizo, Cob*, ile seeke them out, and set them sentinelles till  
I returne *Pizo, Cob, Pizo* *Exit*

*Pros* *Musco*, this is rare, but how gotst thou this apparrel  
of the doctors man?

*Mus* Marry sir My youth would needes bestow the  
50 wine of me to heare some martiall discourse, where I so  
marshald him, that I made him monstrous drunke, &  
because too much heate was the cause of his distemper,  
I stript him starke naked as he lay along a sleepe, and  
borrowed his sewt to deliuer this counterfeite message in,  
55 leauing a rustie armoure, and an olde browne bill to watch  
him, till my returne which shall be when I haue paund  
his apparrell, and spent the monie perhappes

*Pros* Well thou art a madde knaue *Musco*, his absence  
will be a good subject for more mirth I pray the(e)  
60 returne to thy young maister *Lorenzo*, and will him to  
meete me and *Hesperida* at the Friery presently for here  
tell him the house is so storde with iealousie, that there is  
no roome for loue to stand vpright in<sup>2</sup> but ile vse such

iv iii 44 worship ] worship, Q 48 man ?] man Q 56 him,]  
him, Q 62 storde] stor'd F sturde Q

meanes she shall come thether, and that I thinke will meete  
best with his desires Hye thee good *Musco* 65  
*Mus* I goe sir *Exit*

*Enter Thorello, to him Pizo*

*Tho* Ho *Pizo*, *Cob*, where are these villaines troe ?  
Oh, art thou there ? *Pizo* harke thee here  
Marke what I say to thee, I must goe foorth ,  
Be carefull of thy promise, keepe good watch, 70  
Note euery gallant and obserue him well, <sup>1</sup>  
That enters in my absence to thy mistrisse ,  
If she would shew him roomes, the least is stale,  
Follow them *Pizo* or els hang on him,  
And let him not go after, marke their looks , 75  
Note if she offer but to see his band,  
Or any other amorous toy about him,  
But prayse his legge, or foote, or if she say,  
The day is hotte, and bid him feele her hand, '  
How hot it is, oh thats a monstrous thing 80  
Note me all this, sweete *Pizo* , marke their sighes,  
And if they do but whisper breake them off,  
Ile beare thee out in it wilt thou do this ?  
Wilt thou be true sweete *Pizo* ?

*Pi* Most true sir 85

*Tho* Thankes gentle *Pizo* where is *Cob* now ? *Cob* ?

*Exit Thorello*

*Bia* Hees euer calling for *Cob*, I wonder how hee employes  
*Cob* soe'

*Pros* Indeede sister to aske how he employes *Cob*, is  
a necessary question for you that are his wife, and a thing 90  
not very easie for you to be satisfied in but this ile assure  
you, *Cobs* wife is an excellent baud indeede and oftentimes  
your husband hauntes her house, marry to what end  
I cannot altogether accuse him, imagine you what you

iv in stage dir Thorello,] Thorello Q 75 looks ,] looks ' Q  
77 other] other Q 82 whisper] whisper Q 86 Cob now ?] Cob ?  
now Q 92 you,] you Q

95 thinke conuenient but I haue knowne fayre hides haue  
foule hartes eare now, I can tell you

*Bia* Neuer sayd you truer then that brother !<sup>1</sup> *Pizo*  
 fetch your cloke, and goe with me, ile after him presently  
 I would to Christ I could take him there I fayth

*Exeunt Pizo and Biancha*

100 *Pros* So let them goe<sup>1</sup> this may make sport anone Now  
 my fayre sister *Hesperida* ah that you knew how happy  
 a thing it were to be fayre and bewtiful<sup>2</sup> ? ~

*Hes* That toucheth not me brother

*Pros* Thats true thats euen the fault of it, for indeede  
 105 bewtie stands a woman in no stead, vnles it procure her  
 touching but sister whether it touch you or noe, it touches  
 your bewties; and I am sure they will abide the touch, and  
 they doe not a plague of al ceruse say I, and it touches me  
 to in part, though not in thee<sup>1</sup> Well, theres a deare and  
 110 respected friend of mine sister, stands very strongly  
 affected towards you, and hath vowed to inflame whole  
 bonafires of zeale in his hart,<sup>1</sup> in honor of your perfections;  
 I haue already engaged my promise to bring you where  
 you shal heare him conferme much more then I am able  
 115 to lay downe for him Signior *Lorenzo* is the man what  
 say you sister, shall I intreate so much fauour of you for my  
 friend, as to[o] direct and attend you to his meeting ?  
 Vpon my soule he loues you extreameely, approue it sweete  
*Hesperida* will you ?

120 *Hes* Fayth I had very little confidence in mine owne  
 constancie if I durst not meete a man ~ but brother *Prospero*  
 this motion of yours sauours of an olde knight aduenturers  
seruant, me thinkes —

*Pros* Whats that sister ?

125 *Hes* Marry of the squire

*Pros* No matter *Hesperida* if it did, I would be such an  
 one for my friend, but say, will you goe ?

iv iii 97 brother !] brother ? Q 100 anone Now] anone, now Q  
 109 in part,] in part Q thee] the some copies of Q 116 sister,]  
 sister Q 117 as] is Q 118 Vpon] vpon Q 124 sister ?] sister Q

Hes Brother I will, and blesse my happy starres <sup>1</sup>

*Enter Clement and Thorello*

*Clem* Why what villanie is this? my man gone on a false  
message, and runne away when he has done, why what <sup>130</sup>  
trick is there in it trow? 1 2 3 4 and 5

*Tho* How is my wife gone foorth, where is she sister?

*Hes* Shees gone abroad with *Pizo*

*Tho* Abrode with *Pizo*? oh that villaine dors me,  
He hath discovered all vnto my wife, <sup>135</sup>  
Beast that I was to trust him? whither went she?

*Hes* I know not sir

*Pros* Ile tell you brother whither I suspect shees gone

*Tho* Whither for Gods sake?

*Pros* To *Cobs* house I beleeeue but keepe my counsayle <sup>140</sup>

*Tho* I will, I will, to *Cobs* house? doth she haunt *Cobs*?  
Shees gone a purpose now to cuckold me,  
With that lew d rascall, who to winne her fauour,  
Hath told her all *Exit*

*Clem* But did you mistresse see my man bring him <sup>145</sup>  
a message?

*Pros* That we did maister doctor

*Clem* And whither went the knaue?

*Pros* To the Tauerne I thinke sir

*Clem* What did *Tho.ello* giue him any thing to spend for <sup>150</sup>  
the message he brought him? if he did I should commend  
my mans wit exceedingly if he would make himselfe drunke,  
with the joy of it? Farewell Lady keepe good rule you  
two, I beseech you now by Gods marie my man makes  
mee laugh! *Exit* <sup>155</sup>

*Pros* What a madde Doctor is this? come sister lets  
away *Exeunt*

iv iii 141 haunt *Cobs*?] haunt *Cobs*, Q 146 message?] message Q  
153 it Farewell Lady ] it, farewell Lady, Q 154 two ] two Q

(SCENA QVARTA.)

*Enter Matheo and Bobadilla*

*Mat* I wonder signior what they will say of my going away ha ?

*Bob* Why, what should they say ? but as of a discreet gentleman, quick, wary, respectfull of natures fayre  
5 liniamentes, and thats all

*Mat* Why so, but what can they say of your beating ?

*Bob* A rude part, a touch with soft wood, a kinde of grosse batterrie vsed, layd on strongly borne most patiently, and thats all'

10 *Mat* I but would any man haue offered it in *Venice* ?

*Bob* Tut I assure you no you shall haue there your *Nobilis*, your *Gentelezza*, come in brauely vpon your reuerse, stand you close, stand you ferme, stand you fayre, saue your retricato with his left legge, come to the assaulto with  
15 the right, thrust with braue steele, defie your base wood/  
But wherefore do I awake this remembrance ? I was bewitcht by Iesu but I will be reuengd

*Mat* Do you heare, ist not best to get a warrant and haue him arested, and brought before doctor *Clement* ?

20 *Bob* It were not amisse, would we had it

*Enter Musco*

*Mat* Why here comes his man, lets speake to him

*Bob* Agreed, do you speake

*Mat* God saue you sir

*Mus* With all my hart sir !

25 *Mat* Sir there is one *Gulliano* hath abusd this gentleman and me, and we determine to make our amendes by law, now if you would do vs the fauour to procure vs a warrant for his arest of your maister, you shall be well considered I assure <you>, I fayth sir ✓

iv iv stage dir Bobadilla] Bobadillo Q 4 Divided in Q gentleman | Quick, natures, | Fayre 18 heare,] heare Q 19 Clement ?] Clement Q 20 amisse,] amisse Q 24 sir ? Q

*Mus* Sir you know my seruice is my liuing, such fauours 30  
as these gotten of my maister is his onely preferment, and  
therefore you must consider me, as I may make benefit of  
my place

*Mat* How is that ?

*Mus* Fayth sir, the thing is extraordinarie, and the 35  
gentleman may be of great accompt yet be what he will,  
if you will lay me downe fiue crownes in my hand, you shall  
haue it, otherwise not

*Mat* How shall we do signior ? you haue no monie ?

*Bob* Not a crosse by Iesu 40

*Mat* Nor I before God but two pence, left of my two  
shillings in the morning for wine and cakes let's giue him  
some pawne

*Bob* Pawne ? we haue none to the value of his demaunde

*Mat* Oh Lord man, ile pawne this iewell in my eare, 45  
and you may pawne your silke stockins, and pull vp your  
bootes, they will neare be mist

*Bob* Well and there be no remedie ile step aside and  
put them of

*Mat* Doe you heare sir, we haue no store of monie at 50  
this time, but you shall haue good pawnes, looke you sir,  
this iewell, and this gentlemans silke stockins, because we  
would haue it dispatcht ere we went to our chambers

*Mus* I am content sir, I will get you the warrant 55  
presently, whats his name say you (*Gulliano*)

*Mat* I, I, *Gulliano*

*Mus* What manner of man is he ?

*Mat* A tall bigge man sir, he goes in a cloake most  
commonly of silke russet layd about with russet lace

*Mus* Tis very good sir 60

*Mat* Here sir, heres my iewell

*Bob* And heare are stockins

*Mus* Well gentlemen ile procure this wa[r]rant pre-  
sently, and appoynt you a varlet of the citie to serue it, if



65 youle be vpon the Realto anone, the varlet shall meete you there

*Mat* Very good sir, I wish no better

*Exeunt Bobadilla and Matheo*

*Mus* This is rare, now will I goe pawne this cloake of the doctors mans at the brokers for a varlets sute, and be the  
70 varlet my selfe, and get eyther more pawns, or more money of *Giulliano* for my arrest *Exit*

## ACTVS QVINTVS. SCENA PRIMA.

*Enter Lorenzo senior*

*Lo se* Oh heare it is, I am glad I haue found it now,  
Ho ? who is within heare ? *Enter Tib*

*Tib* I am within sir, whats your pleasure ?

*Lo se* To know who is within besides your selfe

5 *Tib* Why sir, you are no constable I hope ?

*Lo se* O feare you the constable ? then I doubt not,  
You haue some guests within deserue that feare,  
Ile fetch him straight

*Tib* A Gods name sir

10 *Lo se* Go to, tell me is not the young *Lorenzo* here ?

*Tib* Young *Lorenzo*, I saw none such sir, of mine honestie

*Lo se* Go to, your honestie flies too lightly from you<sup>v</sup>  
Theres no way but fetch the constable

15 *Tib* The constable, the man is mad I think

*Claps to the doore*

*Enter Pizo, and Biancha*

*Pizo* Ho, who keepes house here ?

*Lo se* Oh, this is the female copes-mate of my sonne;  
Now shall I meete him straight

*Bia* Knocke *Pizo* pray thee

20 *Pi* Ho good wife

*Tib* Why whats the matter with you ? *Enter Tib*

*Bia* Why woman, grieues it you to ope your doore ?  
Belike you get something to keepe it shut ✓

*Tib* What meane these questions pray ye ?

*Bia* So strange you make it ? is not *Thorello* my tryed <sup>25</sup>  
husband here

*Lo se* Her husband ?

*Tib* I hope he needes not to be tryed here

*Bia* No dame he doth it not for neede but pleasure

*Tib* Neyther for neede nor pleasure is he here <sup>30</sup>

*Lo se* This is but a deuse to balke me with al , Soft  
whoes this ? *Enter Thorello*

*Bia* Oh sir, haue I fore-stald your honest market ?  
Found your close walkes ? you stand amazd now, do you ?  
I fayth (I am glad) I haue smokt you yet at last , ✓ <sup>35</sup>

Whats your jewell trow ? In come lets see her ,  
Fetch foorth your hugwife, dame , if she be fayrer

In any honest iudgement then my selte,  
Ile be content with it but she is chaunge,  
She feedes you fat , she soothes your appetite, <sup>40</sup>  
And you are well your wife an honest woman,  
Is meate twise sod to you sir , A(h) you trecher

*Lo se* She cannot counterfeit thus palpably

*Tho* Out on thy more then strumpets impudencie,  
Stealst thou thus to thy hauntes ? and haue I taken, <sup>45</sup>  
Thy baud, and thee, and thy companion,  
This hoary headed letcher, this olde goate,  
Close at your villanie, and wouldst thou scuse it,  
With this stale harlots rest, accusing me ? ✓

O ould incontinent, dost thou not shame, <sup>50</sup>  
When all thy powers inchastitie is spent,  
To haue a minde so hot ? , and to entise  
And feede the intisements of a lustfull woman ? , .

*Bia* Out I defie thee I, desembling wretch

*Tho* Defie me strumpet ? aske thy paunder here, <sup>55</sup>  
Can he denie it ? or that wicked elder ?

v 1 29 doth] both Q      43 thus F      this Q      44 thy F  
thee Q      46 companion,] companion ? Q      47 goate,] goate Q  
56 elder ?] elder Q

- Lo sen* Why heare you signior  
*Tho* Tut, tut, neuer speake,  
 Thy guiltie conscience will discouer thee<sup>1</sup>  
 60 *Lo se* What lunacie is this that haunts this man?<sup>1</sup>

*Enter Giulliano*

- Giu* Oh sister did you see my cloake?<sup>2</sup>  
*Bia* Not I, I see none  
*Giu* Gods life I haue lost it then, saw you *Hesperida*?  
*Tho* *Hesperida*? is she not at home?  
 65 *Giu* No she is gone abroade, and no body can tell me of  
 it at home *Exit*  
*Tho* Oh heauen, abroade? what light? a harlot too?<sup>3</sup>  
 Why? why? harke you, hath she? hath she not a brother?  
 A brothers house to keepe? to looke vnto?  
 70 But she must fling abroade, my wife hath spoyld her,<sup>4</sup>  
 She takes right after her, she does, she does,  
 Well you goody baud and *Enter Cob*  
 That make your husband such a hoddie dodie,  
 And you young apple squire, and olde cuckold maker,  
 75 Ile haue you euery one before the Doctor,  
 Nay you shall answere it, I chardge you goe<sup>5</sup>  
*Lo se* Marry with all my hart, ile goe willingly how  
 haue I wrongd my selfe in comming here?<sup>6</sup>  
*Bi* Go with thee? ile go with thee to thy shame,  
 80 I warrant thee

- Cob* Why whats the matter? whats here to doe?<sup>7</sup>  
*Tho* What *Cob* art thou here? oh I am abusd,  
 And in thy house, was neuer man so wrongd?<sup>8</sup>  
*Cob* Slid in my house? who wrongd you in my house?  
 85 *Tho* Marry young lust in olde, and olde in young here,  
 Thy wifes their baud, here haue I taken them<sup>9</sup>  
*Cob* Doe you here? did I not charge you *Cob beates*  
keepe your dores shut here, and do you let *his wife*  
 them lie open for all commers, do you scratch?<sup>10</sup>

v 1 57 signior ] signior? Q 64 home? ] home Q 67 heauen, ]  
 heauen,? Q 76 it, ] it Q 77 with all ] withall (?) Q 89 lie open ]  
 lieopen Q scratch? ] scratch Q

*Lo se* Friend haue patience, if she haue done wrong in 90  
this let her answere it afore the Magistrate

*Cob* I, come, you shall goe afore the Doctor

*Tib* Nay, I will go, ile see and you may be alowd to beate  
your poore wife thus at euery cuckoldly knaues pleasure, the  
Diuell and the Pox take you all for me why doe you not 95  
goe now ? !

*Tho* A bitter queane, come weelee haue you tamd *Exeunt*

<SCENA SECVNDA.>

*Enter Musco alone*

*Mus* Well of all my disguises yet now am I most like my  
selfe, beeing in this varlets suit, a man of my present  
profession neuer counterfeites till he lay holde vpon a  
debtor, and sayes he rests him, for then he bringes him to  
al manner of vnrest, A kinde of little kings we are, bearing 5  
the diminutue of a mace made like a young Hartechocke  
that alwayes carries Pepper and salte in it selfe, well I know  
not what danger I vnder go by this exploite, pray God  
I come well of

*Enter Bobadilla and Matheo*

*Mat* See I thinke yonder is the varlet 10

*Bob* Lets go in quest of him

*Mat* God saue you friend, are not you here by the  
appointment of doctor *Clements* man ?

*Mus* Yes and please you sir, he told me two gentlemen  
had wyl'd him to procure an arrest vpon one signior *Gulliano* 15  
by a warrant from his maister, which I haue about me ✓

*Mat* It is honestly done of you both, and see where hee  
comes you must arrest, vppon him for Gods sake before hee  
beware !

v 1 90 patience.] patience Q      93 alowd] aloud Q      96 now ?  
now Q      97 come] come Q      *Exeunt* ] *Exeunt* Q      v 11 11 11  
quest] inquest Q      13 Clements man ?] Clements man Q

*Enter Stephano*20 *Bob* Beare backe *Matheo* !*Mus* Signior *Giulliano* I arest you sir in the Dukes name

*Step* Signior *Giulliano* ? am I signior *Giulliano* ? I am  
 one signior *Stephano* I tell you, and you do not well by  
 Gods [s]lid to arest me, I tell you truely<sup>f</sup>, I am not in your  
 25 maisters bookes, I would you should well know I and  
 a plague of God on you for making me afrajd thus<sup>f</sup>

*Mus* Why, how are you deceued gentlemen ?

*Bob* He weares such a cloake, and that deceued vs,  
 but see here a coms, officer, this is he

*Enter Giulliano*

30 *Giu* Why how now signior gull are you turnd a  
fincher of late, come deliuer my cloake

*Step* Your cloake sir ? I bought it euen now in the  
 market

*Mus* Signior *Giulliano* I must arest you sir35 *Giu* Arrest me sir, at whose suite ?*Mus* At these two gentlemen*Giu* I obey thee varlet, but for these villaines

*Mus* Keepe the peace I charge you sir, in the Dukes  
 name Sir

40 *Giu* Whats the matter varlet ?

*Mus* You must goe before maister doctor *Clement* sir,  
 to answere what these gentlemen will object agaynst you,  
 harke you sir, I will vse you kindly .

*Mat* Weele be euen with you sir, come signior *Bobadilla*,  
 45 weele goe before and prepare the doctor varlet looke to  
 him<sup>f</sup>

*Bob* The varlet is a tall man by Iesu*Exeunt Bobadilla and Matheo**Giu* Away you rascalles, Signior I shall haue my cloake

*Step* Your cloake I say once agayne I bought it, and  
 50 ile keepe it

v 11 20 *Matheo* !] *Matheo* ? Q 29 but] But begins a new line in Q  
 30 turnd a] a turnd Q 31 fincher] fitcher F 37 villaines] villaines  
 Q 47 stage dir at 46 in Q 48 Signior begins a new line in Q

*Gru* You will keepe it ?

*Step* I, that I will

*Gru* Varlet stay, heres thy fee, arrest him

*Mus* Signior *Stephano* I arrest you

*Step* Arrest me ? there take your cloake<sup>1</sup> ile none of it 55

*Gru* Nay that shall not serue your turne, varlet, bring him away, ile goe with thee now to the doctors, and carry him along ✓

*Step* Why is not here your cloake ? what would you haue ? 60

*Gru* I care not for that

*Mus* I pray you sir

*Gru* Neuer talke of it , I will haue him answere it ✓

*Mus* Well sir then ile leaue you, ile take this gentlemans woorde for his appearance, as I haue done yours ✓ 65

*Gru* Tut ile haue no woordes taken, bring him along to answer it

*Mus* Good sir I pitie the gentlemans case, heres your monie agayne ✓

*Gru* Gods bread, tell not me of my monie, bring him 70 away I say<sup>1</sup>

*Mus* I warrant you, he will goe with you of himselfe

*Gru* Yet more adoe ?

*Mus* I haue made a fayre mashe of it ✓

*Step* Must I goe ? *Exeunt* 75

# <SCENA TERTIA.>

*Enter doctor Clement, Thorello, Lorenzo se(nior), Biancha, Pizo, Tib, a seruant or two of the Doctors* ✓

*Clem* Nay but stay, stay, giue me leaue , my chayre sirha ? you signior *Lorenzo* say you went thether to meete your sonne

*Lo se* I sir

*Clem* But who directed you thether ? 5

*Lo se* That did my man sir

*Clem* Where is hee ?

*Lo se* Nay I know not now, I left him with your clarke,  
and appoynted him to stay here for me<sup>1</sup>

10 *Clem* About what time was this ?

*Lo se* Marry betweene one and two as I take it ✓

*Clem* So, what time came my man with the message to  
you Signior *Thorello* ?

*Tho* After two sir

15 *Clem* Very good, but Lady how that you were at *Cobs*  
ha ?

*Bia* And please you sir, ile tell you my brother  
*Prospero* tolde me that *Cobs* house was a suspected place

*Clem* So it appeares me thinkes, but on

20 *Bia* And that my husband vsed thether dayly,

*Clem* No matter, so he vse himselfe well<sup>1</sup>

*Bia* True sir, but you know what growes by such haunts  
oftentimes ✓

*Clem* I, ranke fruites of a iealous brayne Lady but did  
25 you finde your husband there in that case, as you suspected ?

*Tho* I found her there sir

*Clem* Did you so ? that alters the case, who gaue you  
knowledge of your wiues beeing there ?

*Tho* Marry that did my brother *Prospero*<sup>1</sup>

30 *Clem* How *Prospero*, first tell her, then tell you after ?  
where is *Prospero* ?

*Tho* Gone with my sister sir, I know not whither<sup>1</sup>

*Clem* Why this is a meare tricke, a deuise, you are  
gulled in this most grosly alasse poore wench wert thou  
35 beaten for this, how now sirha whats the matter ?<sup>1</sup>

*Enter one of the Do<ctors> men*

*Ser* Sir theres a gentleman in the court without desires  
to speake with your worship

*Clem* A gentleman ? whats he ?

v iii 6 sir ] sir ? Q 9 and] And beginning a new line in Q 12  
message corr Q messago Q originally 19 on ] on, Q 25 suspected ?]  
suspected Q 31 *Prospero* ?] *Prospero* Q

Ser A Souldier, sir, he sayeth

Clem A Souldier ⁊ fetch me my armour, my sworde, 40  
quickly, a souldier speake with me, why when knaues,—  
come on, come on, hold my cap there, so, giue me my  
gorget, my sword, stand by, I will end your matters  
anone, let the souldier enter, now sir what haue you to  
say to me ⁊

45

Enter Bobadilla and Matheo

Bob By your worships fauour

Clem Nay keepe out sir, I know not your pretence, you  
send me word sir you are a souldier, why sir you shall bee  
answered here, here be them haue beene amongst souldiers  
Sir your pleasure 50

Bob Fayth sir so it is this gentleman and my selfe haue  
beene most violently wronged by one signior *Gulliano*,  
a gallant of the citie here, and for my owne part I protest,  
beeing a man in no sorte giuen to this filthy humor of  
quarreling, he hath asaulted me in the way of my peace 55  
dispoyle me of mine honor, disarmd me of my weapons,  
and beaten me in the open streetes when I not so much  
as once offered to resist him ~

Clem Oh Gods precious is this the souldier ⁊ here take  
my armour quickly, twill make him swoone I feare, he is 60  
not fit to look on't, that will put vp a blow

Enter Seruant

Mat Andt please your worship he was bound to the  
peace

Clem Why, and he were sir, his hands were not bound,  
were they ⁊ 65

Ser There is one of the varlets of the citie, has brought  
two gentlemen here vpon arest sir

Clem Bid him come in, set by the picture  
now sir, what signior *Gulliano* ⁊ ist you that  
are arested at signior freshwaters suit here 70

Enter Mus  
with Giu and  
Stephano

v in 41 quickly,] quickly Q 43 sword,] sword Q by,] by Q  
45 stage dir Bobadilla] Bobadillo Q 52 *Gulliano*,] *Gulliano* Q  
53 The comma after here doubtful or missing in some copies



*Gru* Ifayth maister Doctor, and heres another brought  
at my suite

*Clem* What are yo<u> sir ?

*Step* A gentleman sir, oh vncle ?

75 *Clem* Vncle ? who, Lorenzo ?

*Lo se* I Sir

*Step* Gods my wnesse [my] vncle, I am wrongd here  
monstrously, he chargeth me with stealing of his cloake,  
& would I might neuer stir, if I did not finde it in the street  
80 by chance !

*Gru* Oh did you finde it now ? you saide you bought it  
ere while

*Step* And you sayd I stole it, nay now my vnckle is here  
I care not !

85 *Clem* Well let this breath a while , you that haue cause  
to complaine there, stand foorth , had you a warrant for  
this arrest ?

*Bob* I andt please your worship

*Clem* Nay do not speake in passion so, where had you it ?

90 *Bob* Of your clarke sir

*Clem* Thats well and my clarke can make warrants, and  
my hand not at them !, where is the warrant ? varlet haue  
you it ?

*Mus* No sir your worshippes man bid me doe it for  
95 these gentlemen , and he would be my discharge ✓ !

*Clem* Why signior Giulliano, are you such a nouice to be  
arrested and neuer see the warrant ? !

*Gru* Why sir, he did not arrest me

*Clem* No ? how then ?

100 *Gru* Marry sir he came to me and sayd he must arrest  
me and he would vse me kindly, and so foorth !

*Clem* Oh Gods pittie, was it so sir, he must arrest you  
giue me my long sworde there helpe me of , so, come on  
sir varlet, I must cut of your legges sirha , nay stand vp,  
105 ile vse you kindly , I must cut of your legges I say

v m 73 sir ?] sir Q      74 sir.] sir ? Q      82 while ] while ? Q  
87 arrest ?] arrest Q      94 it] it, Q      95 gentlemen,] gentlemen Q  
104 vp.] vp Q

*Mus* Oh good sir I beseech you, nay good maister doctor, oh good sir

*Clem* I must do it, there is no remedie,  
I must cut of your legges sirha  
I must cut of your eares, you rascall I must do it, <sup>1</sup> 110  
I must cut of your nose, I must cut of your head <sup>1</sup>

*Mus* Oh for God sake good Maister Doctor

*Clem* Well rise, how doest thou now? doest thou feele thy selfe well? hast thou no harme?

*Mus* No I thanke God sir and your good woi- 115  
shippe

*Clem* Why so, I sayd I must cut of thy legges, and I must cut of thy armes, and I must cut of thy head but I did not do it so you sayd you must arrest this gentleman, but you did not arrest him you knaue, you slaue, you rogue, do you 120  
say you must arrest? sirha away with him to the ayle, ile teach you a tricke for your must <sup>1</sup>

*Mus* Good M Doctor I beseech you be good to me

*Clem* Marry a God away with him I say

*Mus* Nay sblood before I goe to prison, ile put on my 125  
olde brasen face, and disclaime in my vocation Ile discover, thats flat, and I be committed, it shall be for the committing of more villainies then this, hang me, and I loose the least graine of my fame

*Clem* Why? when knaue? by Gods marry, ile clappe 130  
thee by the heeles to

*Mus* Hold, hold, I pray you

*Clem* Whats the matter? stay there

*Mus* Fayth sir afore I goe to this house of bondage, I haue a case to vnfolde to your worshipping which (that it 135  
may appeare more playne vnto your worshippes view) I do thus first of all vncase, & appeare in mine owne proper nature, seruant to this gentleman and knowne by the name of Musco

*Lo se* Ha? *Musco*

140

v m 107 oh] Oh Q 113 rise,] rise Q 117 so ] so Q 121 arrest ?  
sirha] arrest sirha Q 127 discover,] discover Q

*Step* Oh vncke, *Musco* has beene with my cosen and  
I all this day'

*Clem* Did not I tell you there was some deuse ?

*Mus* Nay good M Doctor since I haue layd my selfe  
145 thus open to your worship now stand strong for me, till  
the progresse of my tale be ended, and then if my wit do  
not deserue your countenance Slight throw it on a dogge,  
and let me goe hang my selfe

*Cle* Body of me a merry knaue, giue me a boule of Sack  
150 Signior *Lorenzo*, I bespeak your patience in perticuler,  
marry your eares in generall Here knaue, Doctor *Clement*  
drinkes to thee'

*Mus* I pledge M Doctor and't were a sea to the bottome'

*Cle* Fill his boule for that, fil his boule so, now speak  
155 freely

*Mus* Indeede this is it will make a man speake freely  
But to the poynt, know then that I *Musco* (beeing somewhat  
more trusted of my maister then reason required, and  
knowing his intent to *Florence*) did assume the habit of  
160 a poore souldier in wants, and minding by some meanes to  
intercept his iorney in the mid way, twixt the grandg and  
the city, I encountred him, where begging of him in the  
most accomplit and true garbe (as they tearme it) con-  
trarie to al expectation, he reclaimd me from that bad course  
165 of life ; entertayned me into his seruice, imployed me in his  
busines, possest me with his secrets, which I no sooner had  
receiued, but (seeking my young maister, and finding him  
at this gentlemans house) I reuealed all most amply this  
done, by the deuse of signior *Prospero*, and him together,  
170 I returnd (as the *Rauen* did to the *Arke*) to mine olde  
maister againe, told him he should finde his sonne in what  
maner he knows, at one *Cobs* house, where indeede he neuer  
ment to come' now my maister he to maintayne the iest,  
went thether, and left me with your worships clark who  
175 being of a most fine supple disposition (as most of your

v m 143 deuse ?] deuse Q	144 haue] hane Q	149-50 Sack
Signior] Sack, signior Q	150 your] your Q	151 in generall
Here] ingenerall, here Q	173 come ] come Q	174 left] left Q

clarkes are) proffers me the wine, which I had the grace to  
accept very easily, and to the tauerne we went there after  
much ceremonie, I made him drunke in kindenesse, stript  
him to his shurt, and leauing him in that coole vayne,  
departed, frolicke, courtier like, hauing obtaind a suit 180  
which suit fitting me exceedingly well, I put on, and  
vsurping your mans phrase & action, caried a message to  
Signior Thorello in your name which message was meerely  
deused but to procure his absence, while signior Prospero  
might make a conueiance of Hesperida to my maister 185

*Clem* Stay, fill me the boule agayne, here, twere pittie  
of his life would not cherish such a spirite I drinke to thee,  
fill him wine, why now do you perceiue the tricke of it?

*Tho* I, I perceiue well we were all abusd

*Lo se* Well what remedie? 190

*Clem* Where is Lorenzo, and Prospero, canst thou tell?

*Mus* I sir, they are at supper at the Meeremaid, where  
I left your man

*Clem* Sirha goe warne them hether presently before me  
and if the hower of your fellowes resurrection be come, 195  
bring him to But forwarde, forwarde, when thou hadst  
beene at Thor[r]ellos *Exit seruant*

*Mus* Marry sir (comming along the streete) these two  
gentlemen meet me, and very strongly supposing me to  
be your worships scribe, entreated me to procure them 200  
a warrant, for the arrest of signior Gullhano, I promist them  
vpon some paire of silke stockins or a iewell, or so, to do it,  
and to get a varlet of the citie to serue it, which varlet  
I appoynted should meete them vpon the Realto at such  
an hourẽ they no sooner gone, but I in a meere hope of 205  
more gaine by signior Gullhano, went to one of Satans old  
Ingles a broker, & there paund your mans liuerie for  
a varlets suite, which here with my selfe, I offer vnto your  
worships consideration

v in 188 it? it Q  
*Prospero*, } *Prospero* Q  
varlet] which vatlet Q

189 I, I] I, I, Q abusd ] abusd- Q 191  
195 be come, ] become Q 203 v wich  
205 houre ] houre, Q



*appeare* ? Well since there is such a tempest towarde, ile be <sup>240</sup>  
the porpuiſ, ile daunce wench be of good cheare, thou  
haſt a cloake for the rayne yet, where is he ? S'hart how  
now, the picture of the prodigal, go to, ile haue the calfe  
drest for you at my charges

*Lo se* Well sonne *Lorenzo*, this dayes worke of yours hath <sup>245</sup>  
much deceued my hopes, troubled my peace, and stretcht  
my patience further then became the ſpīte of dutie ~

*Cle* Nay Gods pitie ſignior *Lorenzo* you ſhal vrge it no  
more, come ſince you are here, ile haue the diſpoſing of all,  
but firſt ſignior *Giulliano* at my request take your cloake <sup>250</sup>  
agayne

*Giu* Well ſir I am content

*Cle* Stay now let me ſee, oh ſignior *Snow-luer*, I had  
almost forgotten him, and your *Genius* there, what doth he  
ſuffer for a good conſcience to ? doth he beare his croſſe <sup>255</sup>  
with patience ?

*Mu* Nay they haue ſcarſe one croſ between them both  
to beare !

*Clem* Why doeſt thou know him, what is he ? what  
is he ? 260

*Mus* Marry ſearch his pocket(s) ſir, and the(1)le ſhew  
you he is an Author Sir

*Cle* *Dic mihi musa virum* are you an Author ſir, giue  
me leaue a little, come on ſir, ile make verſes with you now  
in honor of the Gods, and the Goddeſſes for what you dare <sup>265</sup>  
*extempore*, and now I beginne

*Mount the(e) my Phlegon muſe, and teſtifie,*

*How Saturne ſitting in an Ebon cloud,*

*Diſrobd his podex, white as iuone,*

*And through the welkin thundred all aloud* ' 270

Theres for you ſir

*Pros* Oh he writes not in that height of ſtile \*

*Clem* No weeſe come a ſteppe or two lower then '

v iii 240 *appeare* ?] *appeare*, Q 243 go to,] go to Q 249 more,]  
more Q 253 *Snow-luer*,] *Snow-luer* Q 256 *patience* ?] *patience*  
Q 267 *Phlegon muſe*] *Pblegonmuſe* Q 270-1 *One line in Q* 271  
Theres] theres Q

- From Catadupr and the bankes of Nile,  
 275 Where onely breedes your monstrous Crocodile  
 Now are we purposd for to fetch our stile  
 Pros Oh too farre fetcht for him still maister Doctor  
 Clem I, say you so ? lets intreat a sight of his vaine then  
 Pros Signior, maister Doctor desires to see a sight of  
 280 your vaine, nay you must not denie him  
 Cle What, al this verse ? body of me he carries a whole  
 realme, a common wealth of paper in his hose, lets see  
 some of his subiects  
Vnto the boundlesse ocean of thy bewtie,  
 285 Runnes this poor riuier, chargd with streames of zeale,  
Returning thee the tribute of my dutie  
Which here my youth, my plaints, my loue reueale  
 Good ! is this your owne inuention ?  
 Mat No sir, I translated that out of a booke, called *Deha*'  
 290 C Oh but I wold see some of your owne, some of your  
 owne  
 Mat Sir, heres the beginning<sup>o</sup> of a sonnet I made to my  
 mistresse  
 Clem That that who ? to *Maddona Hesperida*, is she  
 295 your mistresse ?  
 Pros It pleaseth him to call her so, sir  
 Clem In Sommer time when Phœbus golden rayes  
 You translated this too ? did you not ?  
 Pros No this is inuention, he found it in a ballad  
 300 Mat Fayth sir, I had most of the conceite of it out of  
 a ballad indeede  
 Clem Conceite, fetch me a couple of torches, sirha, I  
 may see the conceite quickly ! its very darke !  
 Giu Call you this poetry ?  
 305 Lo in Poetry ? nay then call blasphemie, religion,  
 Call Duels, Angels, and Sinne, pietie

v v 277 Doctor ] Doctor Q 278 so ? ] so, Q then ] then ? Q  
 281 What, ] what, Q verse ? ] verse, Q 288 Good ! ] Good ? Q 294  
*Hesperida*, ] *Hesperida* Q 295 mistresse ? ] mistresse Q 297  
 Phœbus ] Phœbus Q 302-3 *As verse, divided at sirha,* | I in Q 303  
 quickly ! ] quickly ? Q darke ! ] darke ? Q

Let all things be preposterously transchangd →

*Lo se* Why how now sonne? what? are you startled  
now?

Hath the brize prickt you? ha? go to, you see,

How abiectly your Poetry is ranckt, 310

In generall opinion ✓

*Lo u* Opinion, O God let grosse opinion

Sinck & be damnd as deepe as *Barathrum*

If it may stand with your most wisht content,

I can refell opinion, and approue 315

The state of poesie, such as it is,

Blessed, æternall, and most true deuine

Indeede if you will looke on Poesie,

As she appeares in many, poore and lame,

Patcht vp in remnants and olde worne ragges, 320

Halfe starud for want of her peculiar foode,

Sacred inuention, then I must conferme,

Both your conceite and censure of her merrite ✓

But view her in her glorious ornaments,

Attired in the maiestie of arte, 325

Set high in spirite with the precious taste

Of sweete philosophie, and which is most,

Crownd with the rich traditions of a soule,

That hates to haue her dignitie prophand,

With any relish of an earthly thought 330

Oh then how proud a presence doth she beare ✓

Then is she like her selfe, fit to be seene

Of none but graue and consecrated eyes ✓

No! is it any blemish to her fame,

That such leane, ignorant, and blasted wits, 335

Such brainlesse guls, should vtter their stolne wares

With such applauses in our vulgar eares ✓

Or that their slubberd lines haue currant passe,

v v 310-13 *Divided in Q* How generall opinion | Opinion,  
damnd | As *Barathrum*, 315 opinion,] opinion Q approue]  
approue, Q 320 worne] worn-out G 321 foode,] foode Q 323  
merrite] merrite, Q 326 taste] taste, Q 332 selfe,] selfe Q seene]  
seene, Q 335 leane,] leane Q



From the fat iudgements of the multitude, ✓  
 340 But that this barren and infected age,  
 Should set no difference twixt these empty spirits,  
 And a true Poet then which reuerend name,  
 Nothing can more adorne humanitie ✓ *Enter with torches*  
 / *Clem* I *Lorenzo*, but election is now gouern'd altogether  
 345 by the influence of humor, which instead of those holy  
 flames that should direct and light the soule to eternitie,  
 hurles foorth nothing but smooke and congested vapours,  
 that stifle her vp, & bereaue her of al sight & motion But  
 she must haue store of *Ellebore* giuen her to purge these  
 350 grosse obstructions oh thats well sayd, giue me thy torch,  
 come lay this stuffe together So, giue fire there, see, see,  
 how our Poets glory shines brighter, and brighter, still, still  
 it increaseth, oh now its at the highest, and now it declines  
 as fast you may see gallants, *Sic transit gloria mundi* ✓  
 355 Well now my two Signior Out-sides, stand foorth, and lend  
 me your large eares, to a sentence, to a sentence first you  
 signior shall this night to the cage, and so shall you sir,  
 from thence to morrow morning, you signior shall be  
 carried to the market crosse, and be there bound and so  
 360 shall you sir, in a large motlie coate, with a rodde at your  
 girdle, and you in an olde suite of sackcloth, and the ashes  
 of your papers (saue the ashes sirha) shall mourne all day,  
 and at night both together sing some ballad of repentance  
 very pitteously, which you shall make to the tune of *Who*  
 365 *list to leade and a souldiers life* Sirha bilman, imbrace you  
 this torch, and light the gentlemen to their lodgings, and  
 because we tender their safetie, you shall watch them to  
 night, you are prouided for the purpose, away and looke  
 to your charge with an open eye sirha ✓  
 370 *Bob* Well I am armd in soule agaynst the worst of  
 fortune

*Mat* Fayth so should I be, and I had slept on it

*Pe* I am armd too, but I am not like to sleepe on it ✓

v v 349 *Ellebore*] *Ellebore*, Q 355 Out sides] out sides Q 365  
 bilman] bil man Q

Mus Oh how this pleaseth me ✓

*Exeunt* <Bobadilla, Matheo, and Piso>

Clem Now Signior Thorello, Guilliano, Prospero, Biancha 375

Step And not me sir

Clem Yes and you sir I had lost a sheepe and he had not bleated I must haue you all friends but first a worde with you young gallant, and you Lady

Giu Wel brother Prospero by this good light that shines 380 here I am loth to kindle fresh coles, but and you had come in my walke within these two houres I had giuen you that you should not haue clawne of agayne in hast, by Iesus I had done it, I am the arren<t>st rogue that euer breathd else, but now beshrew my hart if I beare you any malice in the 385 earth ✓

Pros Fayth I did it but to hould vp a rest and helpe my sister to a husband But brother Thorello, and sister, you haue a spice of the yealous yet both of you, (in your hose I meane,) come do not dwell vpon your anger so much, 390 lets all be smoth foreheaded once agayne ✓

Tho He playes vpon my forehead, brother Guilliano, I pray you tell me one thing I shall aske you is my foreheade any thing rougher then it was wont to be ?

Giu Rougher ? your forehead is smoth enough man 395

Tho Why should he then say be smoth foreheaded,

Vnlesse he rested at the smothnesse of it ?

And that may be, for horne is very smoth,

So are my browes ? by Iesu, smoth as horne ?

Bia Brother had he no haunt thether in good fayth ? 400

Pros No vpon my soule.

Bia Nay then sweet hart nay I pray the<e> be not angry, good faith ile neuer suspect thee any more, nay kissee me sweet musse

Tho Tell me Biancha, do not you play the woman with 405 me ?

v v 375 Biancha] Biancha Q 378 bleated ] bleated, Q 388 But] but Q 391 foreheaded] fore headed Q 392 forehead] fore head Q 394 be ?] be Q 396 say] say ? Q 404 me sweet] mesweet Q 406 me ?] me Q

*Bia* Whats that sweete hart ?

*Tho* Dissemble ?

*Bia* Dissemble ?

410 *Tho* Nay doe not turne away but say I fayth was it  
not a match appoynted twixt this old gentleman and you ?

*Bia* A match ?

*Tho* Nay if it were not, I do not care do not weepe  
I pray thee sweete *Biancha*, nay so now, by Iesus I am not  
415 iealous, but resolved I haue the faythfulst wife in Italie ¶

*For this I finde where iealousie is fed,*

*Hornes in the minde, are worse then on the head*

*See what a droue of hornes fle in the ayre,*

*Wingd with my cleansed, and my credulous breath.*

420 *Watch them suspicious eyes, watch where they fall,*

*See see, on heades that thinke they haue none at all*

*Oh what a plentuous world of this will come,*

*When ayre raynes hornes, all men be sure of some*

*Clem* Why thats well, come then what say you, are all  
425 agreed ? doth none stand out ?

*Pros* None but this gentleman to whom in my owne  
person I owe all dutie and affection but most seriously  
intreate pardon, for whatsoever hath past in these occur-  
rants, that might be contrarie to his most desired content

430 *Lo* Fayth sir it is a vertue that persues

Any saue rude and vncomposed spirites,

To make a fayre construction, and indeede

Not to stand of, when such respectiue meanes

Inuite a generall content in all ✓

435 *Clem* Well then I coniure you all here to put of all  
discontentment, first you Signior *Lorenzo* your cares, you,  
and you, your iealousie you your anger, and you your wit  
sir and for a peace offering, heres one willing to be sacri-  
fised vpon this aulter say do you approue my motion ? —

v v 407 hart ?] hart Q 412 match ?] match Q 414 now,]  
now ? Q 416-17 where head, quoted in *England's Parnassus*,  
1600, p. 145, with the variants 'iealousie is bred', 'worse then hornes in  
the head' 423 be sure] besure Q 424 you,] you Q 425 out ?]  
out Q 430 persues] persues, Q 432 construction,] construction Q  
433 meanes] meanes, Q

*Pros* We doe, ile be mouth for all.

440

*Clem* Why then I wish them all 10y, and now to make our  
euening happinesse more full this night you shall be all  
my gūestes<sup>i</sup> where weele inioy the very spirite of mirth,  
and carouse to the health of this *Heronck* spirite, whom to  
honor the more I do inuest in my owne robes, desiring you 445  
two *Guilliano*, and *Prospero*, to be his supporters, the  
trayne to follow, my selfe will leade, vsherd by my page  
here with this honorable verse *Claudite iam riuos pueri,*  
*sat prata biberunt* — — ✓

*FINIS.*

v v 440 doe,] doe Q  
*pueri*,] *pueri* Q

446 supporters,] supporters, Q

448



# EVERY MAN IN HIS HUMOUR.

The Revised Version  
from the Folio of 1616.

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## THE TEXT

A MINUTE collation of the Folio text of *Every Man in his Humour* shows that it was set up from a copy of the 1601 Quarto which Jonson had worked over with manuscript corrections to prepare it for the press. The evidence is microscopic, but it is cumulative. In estimating it, it should be remembered that the Folio of 1616 was printed with scrupulous care, especially in the matter of punctuation, which Jonson rather elaborated. The following peculiarities are common to the two texts. As a rule, the Folio prints a question with the note of interrogation, but in a few passages it follows the Quarto in using a full stop.

Sweete hart will you come in to breakfast  
(Quarto, sig D 3 Cf II III 35-6)

but did you all this signior without hurting your blade  
(Sig E 4 Cf III 1 150-1)

*Musco*, s'bloud what winde hath blowne thee hither in  
this shape (Sig F Cf III II 40-1)

are you not here by the appoyntment of doctor  
*Clemants* man (Sig K 4 Cf IV XI 12-13)

In the following passages the Quarto wrongly inserts a note of interrogation, and is copied by the Folio

*Step* No truly sir ? (Sig G Cf III v 74)

*Mat* Here sir, heres my iewell ? (Sig K 2 Cf IV IX 64)

*Step* A gentleman sir ? (Sig L 2 Cf V III 3)

In III v 84-5, 'that (had you taken the most deadly poysonous simple in all Floience, it should expell it', the Quarto omitted the second bracket, the Folio revised the passage, but also omitted the bracket

In three prose passages the Quarto wrongly prints a



semblance of metrical form, which the Folio reproduces

What *Cob* ? our maides will haue you by the back (Ifaith)  
For comming so late this morning

(Sig D 2 verso Cf II III I-2)

Well *Musco* performe this businesse happily,  
And thou makest a conquest of my loue foieuer,  
(Sigg H 3 verso, H 4 Cf IV v I-3)

Nay I know not how, I left him with your clarke,  
And appoynted him to stay here for me  
(Sig L Cf v 1 8-9)

Slight though these clues are, they seem to prove that the printer of the Folio had before him a printed copy of the 1601 text interlined with corrections in Jonson's handwriting, and not a new manuscript

The text of 1640 is substantially a reprint of the earlier Folio. Occasionally it makes a correction, as in v v 81 '*all may be sure of some*', where the 1616 Folio misprinted '*fame*'. At III II 52 '*At Iustice CLEMENTS house here, in Colman-street*' the word '*here*' is inconsistent with the stage arrangement presupposing that the first two scenes are laid at the Windmill Tavern, and the 1640 text omits it but such a discrepancy counts for little on the Elizabethan stage, where a change of locality is often indicated in this way. But '*here*' may simply mean '*The Old Jewry*' as in III III 119, where the 1640 Folio makes no alteration. Other changes are the superlative '*he sweares most admirably*' in III v 132, where the 1616 text has '*sweares admirably*', and '*how chance that you were*' in v 1 15-16 for '*how that you were*'. The punctuation is corrected from time to time: all deliberate changes in it are recorded in the critical apparatus, and a few have been adopted in the text. The errors of the 1640 in this respect have not been recorded, they are chiefly errors of omission. But it may be noted that the 1640 editor or press-corrector

had carefully studied Jonson's own method, and attempted to harmonize a number of passages which he thought inconsistent with it. In this he did not always succeed, he was apt to misread a lightly stopped sentence, which the actor was meant to deliver 'trippingly on the tongue'. For instance the 1616 Folio uses such natural pointing as this 'What aile you sweet heart, are you not well, speake good Mvsse' (II III 40-1). The 1640 Folio spoils the effect by making one sentence into three 'What aile you Sweet-heart? are you not well? speake good Musse'.

Other examples are III III 133-5

when I meant

So deepe a secret to you, I meane not this,  
But that I haue to tell you, this is nothing, this

Kitely is in a breathless hurry, but he marks time with an emphatic pause in the text of 1640

But that I haue to tell you, this is nothing, this

Or when Down-right at last catches Bobadill (IV VII 120-1), the 1616 Folio prints 'haue I found you? Come, draw, to your tooles draw, gipsie, or Ile thresh you'. He pauses after 'toolles' to give Bobadill time to draw, but the methodical 'draw, gipsie,' of the 1640 text leaves Down-right as limp and dilatory as his victim. There is too a very interesting punctuation of Jonson's which the 1640 Folio frequently misses both in this and other plays—his use of the apostrophe to mark a sequence of two lightly pronounced syllables<sup>1</sup>. The following examples from the 1616 text illustrate this practice

If he be'at his booke, disturbe him not —Well sir (I I 5)  
Ah, but what miserie' is it, to know this? (II III 70)

Nay, rather then 't shall learne

No bawdie song, the mother'her selfe will teach it!  
(II V 23-4)

Carry' in my cloke againe Yet, stay Yet, doe too  
(III III 40)

Wherein, my 'imagnations runne, like sands (ib 50)

<sup>1</sup> See vol II, pp 430-1

In the first, third, or fourth of these examples the 1640 Folio omits the apostrophe, in the second and fifth it attempts a press-correction, 'what mis'rie is it', and 'my 'magnations'

To decry the 1640 text, as Gifford did, shows a lack of critical insight, but we may be thankful that one-half of Jonson's work was printed in the earlier authoritative Folio

The 1616 recension of this play has been reproduced four times by Professor W Bang in his excellent reprint of the Folio, of which the first part, containing the plays, from *Every Man in his Humour* to *Cynthia's Revels*, appeared at Louvain in 1905, by Dr G A Smithson in Gayley's *Representative English Comedies*, vol II, 1913—a text with modernizing touches and some misprints (e g 'pinch your flesh, full of holes' in IV II 132), by Percy Simpson in a critical edition of the play published by the Clarendon Press in 1919, and by Dr H Holland Carter in the parallel text of Quarto and Folio already noticed<sup>1</sup>

<sup>1</sup> See page 194

Euery  
M A N I N  
H I S  
H V M O V R.

*A Comædie.*

Acted in the yeere 1598. By the then  
Lord Chamberlaine his  
Seruants

The Author B. I.

I U V E N.

*Haud tamen inuadeat uati, quem pulpitâ pascunt*

---

L O N D O N,  
Printed by WILLIAM STANSBY.

---

M. DC. XVI.



EVERY MAN  
IN HIS  
HUMOUR.

A Comedy.

Acted in the yeere 1598. By the th n  
Lord CHAMBERLAINE  
his Servants.

Th Author B. I.

JUVEN.

*Haud iam invidias vati, quem pulpre pasunt.*

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LONDON,  
Printed by RICHARD BISHOP.

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M. DC. XL.



TO THE MOST  
LEARNED, AND  
MY HONOR'D  
FRIEND,

Mr. Cambden, CLARENTIAVX.

SIR,

*Here are, no doubt, a supercilious race in the world, who  
will esteeme all office, done you in this kind, an iniurie ,  
so solempne a vice it is with them to vse the authoritie of their  
ignorance, to the crying downe of Poetry, or the Professors 5  
But, my gratitude must not leaue to correct their error , since  
I am none of those, that can suffer the benefitis confer'd vpon  
my youth, to perish with my age It is a fraile memorie, that  
remembers but present things And, had the fauour of the times  
so conspir'd with my disposition, as it could haue brought 10  
forth other, or better, you had had the same proportion,  
& number of the fruits, the first Now, I pray you, to accept  
this, such, wherein neither the confession of my manners shall  
make you blush , nor of my studies, repent you to haue beene  
the instructor And, for the profession of my thanke-fulnesse, 15  
I am sure, it will, with good men, find either praise, or excuse*

Your true louer,

BEN IONSON

CLARENTIAVX not in FI originally 5 Poetry F2 6 error]  
error F2 18 IONSON] I OHNSON F2



## The Persons of the Play.

KNO'WELL, <i>An old Gentleman</i>	ROGER FORMALL, <i>His Clarke</i>	15
ED KNO'WELL, <i>His Sonne</i>	KITELY, <i>A Merchant</i>	
BRAYNE-WORME, <i>The Fathers man</i>	DAME KITELY, <i>His wife</i>	
5 M <sup>r</sup> STEPHEN, <i>A countrey Gull</i>	M <sup>rs</sup> BRIDGET, <i>His Sister</i>	
DOWNE-RIGHT, <i>A plaine Squier</i>	M <sup>r</sup> MATTHEW, <i>The townegull</i>	20
10 WELL BRED, <i>His halfe Brother</i>	CASH, <i>KITELIES Man</i>	
IVST CLEMENT, <i>An old merry Magistrat</i>	COB, <i>A Water-bearer</i>	
	TIB, <i>His Wife</i>	
	CAP BOBADILL, <i>A Paulesman</i>	25

## THE SCENE L O N D O N.

6-7 country Gull] country-Gull F2      25 Servants &c added by G  
 After The Scene F2 inserts the Actor-list and the note on the first performance given in F1 at the end of the play

EVERY MAN IN  
HIS HUMOUR.

PROLOGUE.

THOUGH neede make many *Poets*, and some such  
 As art, and nature haue not betterd much ,  
 Yet ours, for want, hath not so lou'd the stage,  
 As he dare serue th'ill customes of the age  
 Or purchase your delight at such a rate, 5  
 As, for it, he himselfe must iustly hate  
 To make a child, now swadled, to proceede  
 Man, and then shoote vp, in one beard, and weede,  
 Past threescore yeeres or, with three rustie swords,  
 And helpe of some few foot-and-halfe-foote words, 10  
 Fight ouer *Yorke*, and *Lancasters* long iarres  
 And in the tiring-house bring wounds, to scarres  
 He rather prayes, you will be pleas'd to see  
 One such, to day, as other playes should be  
 Where neither *Chorus* wafts you ore the seas , 15  
 Nor creaking throne comes downe, the boyes to please ,  
 Nor nimble squibbe is seene, to make afear'd  
 The gentlewomen , nor roul'd bullet heard  
 To say, it thunders , nor tempestuous drumme  
 Rumbles, to tell you when the storme doth come , 20  
 But deedes, and language, such as men doe vse  
 And persons, such as *Comædie* would chuse,  
 When she would shew an Image of the times,  
 And sport with humane follies, not with crimes  
 Except, we make 'hem such by louing still 25  
 Our popular errors, when we know th'are ill  
 I meane such errors, as you'll all confesse  
 By laughing at them, they deserue no lesse  
 Which when you heartily doe, there's hope left, then,  
 You, that haue so grac'd monsters, may like men 30  
 3 stage.] stage originally in *Fr*

*Act I. Scene I.*

KNO'WELL, BRAYNE-WORME, M<sup>r</sup> STEPHEN

A Goodly day toward ' and a fresh morning ' BRAYNE-  
WORME,

Call vp your yong master bid him rise, sir

Tell him, I haue some businesse to employ him

BR A I will sir, presently KNO But heare you, sirah,  
5 If he be'at his booke, disturbe him not BR A Well sir

KNO How happie, yet, should I esteeme my selfe

Could I (by any practise) weane the boy

From one vaine course of studie, he affects

He is a scholler, if a man may trust

10 The liberall voice of fame, in her report

Of good accompt, in both our *vniversities*,

Either of which hath fauour'd him with graces

But their indulgence, must not spring in me

A fond opinion, that he cannot erre

15 My selfe was once a student, and, indeed,

Fed with the selfe-same humour, he is now,

Dreaming on nought but idle *poetrie*,

That fruitlesse, and vnprofitable art,

Good vnto none, but least to the professors,

20 Which, then, I thought the mistresse of all knowledge

But since, time, and the truth haue wak'd my iudgement,

And reason taught me better to distinguish,

The vaine, from th'vsefull learnings COSSIN STEPHEN!

What newes with you, that you are here so early?

25 STE Nothing, but eene come to see how you doe, vncle

KNO That's kindly done, you are wel come, cousse

STE I, I know that sir, I would not ha' come else

How doe my cousin EDWARD, vncle?

KNO O, well cousse, goe in and see I doubt he be  
30 scarce stirring yet

1 1] A Street Enter Knowell at the door of his House G 5 be'at]  
be at F2 23 Cossin] Coussin F2 28 doe] does F2

ST E Vncle, afore I goe in, can you tell me, an' he haue  
ere a booke of the sciences of hawking, and hunting? I  
would faine borrow it

K N O Why, I hope you will not a hawking now, will  
you?

ST E P No wusse, but I'll practise against next yeere  
vncle I haue bought me a hawke, and a hood, and bells,  
and all, I lacke nothing but a booke to keepe it by

K N O O, most ridiculous

ST E P Nay, looke you now, you are angrie, vncle why  
you know, an' a man haue not skill in the hawking, and  
hunting-languages now a dayes, I'll not giue a rush for him  
They are more studied then the *Greeke*, or the *Latine* He is  
for no gallants companie without 'hem And by gads lid I  
scorne it, I, so I doe, to be a consort for euery *hum-drum*,  
hang 'hem scroyles, there's nothing in 'hem, i' the world  
What doe you talke on it? Because I dwell at *Hogsden*,  
I shall keepe companie with none but the archers of  
*Finshurie*? or the citizens, that come a ducking to *Islington*  
ponds? A fine iest ifaith! Slid a gentleman mun show  
himselfe like a gentleman Vncle, I pray you be not  
angrie, I know what I haue to doe, I trow I am no  
nouice

K N O You are a prodigall absurd cocks combe Goe to  
Nay neuer looke at me, it's I that speake  
Tak't as you will sir, I'll not flatter you  
Ha' you not yet found meanes enow, to wast  
That, which your friends haue left you, but you must  
Goe cast away your money on a kite,  
And know not how to keepe it, when you ha' done?  
O it's comely! this will make you a gentleman!  
Well cosen, well! I see you are eene past hope  
Of all reclaime I, so, now you are told on it,  
You looke another way ST E P What would you ha' me  
doe?

I 1 43 then] than F2  
cousen F2

49 a ducking] aducking F2

62 cosen]

- 65 KNO What would I haue you doe? I'll tell you  
kinsman,  
Learne to be wise, and practise how to thrue,  
That would I haue you doe and not to spend  
Your coyne on euery bable, that you phansie,  
Or euery foolish braine, that humors you  
70 I would not haue you to inuade each place,  
Nor thrust your selfe on all societies,  
Till mens affections, or your owne desert,  
Should worthily inuite you to your ranke  
He, that is so respectlesse in his courses,  
75 Oft sells his reputation, at cheape market  
Nor would I, you should melt away your selfe  
In flashing brauerie, least while you affect  
To make a blaze of gentrie to the world,  
A little puffe of scorne extinguish it,  
80 And you be left, like an vnsauorie snuffe,  
Whose propertie is onely to offend  
I'd ha' you sober, and containe your selfe,  
Not, that your sayle be bigger then your boat  
But moderate your expences now (at first)  
85 As you may keepe the same proportion still  
Nor, stand so much on your gentilitie,  
Which is an aerie, and meere borrow'd thing,  
From dead mens dust, and bones and none of yours  
Except you make, or hold it Who comes here?

*Act I. Scene II.*

SERVANT, M<sup>r</sup> STEPHEN, KNO'WELL,  
BRAYNE-WORME

S Aue you, gentlemen

STEP Nay, we do' not stand much on our gentilitie,  
friend, yet, you are wel-come, and I assure you, mine  
vnclde here is a man of a thousand a yeare, *Middlesex* land

1 1 77 brauerie] brav'rie F2 80 vnsauorie] unsav'ry F2 83 then]  
than F2 87 aerie] ayrie F2 1 11 4 here] here, some copies of F1

hee has but one sonne in all the world, I am his next heire 5  
(at the common law) master STEPHEN, as simple as I  
stand here, if my cossen die (as there's hope he will) I haue  
a prettie liuing o' mine owne too, beside, haide-by here

SERV In good time, sir

STEP In good time, sir? why! and in very good time, 10  
sir You doe not flout, friend, doe you?

SERV Not I, sir

STEP Not you, sir? you were not best, sir, an' you  
should, here bee them can perceiue it, and that quickly  
to goe to And they can giue it againe soundly to, and 15  
neede be

SERV Why, sir, let this satisfie you good faith, I had  
no such intent

STEP Sir, an' I thought you had, I would talke with  
you, and that presently 20

SERV Good master STEPHEN, so you may, sir, at  
your pleasure

STEP And so I would sir, good my saucie companion!  
an' you were out o' mine vncles ground, I can tell you,  
though I doe not stand vpon my gentilitie neither in't 25

KNO Cossen! cossen! will this neere be left?

STEP Whorson base fellow! a mechanically seruing-  
man! By this cudgell, and't were not for shame, I  
would

KNO What would you doe, you peremptorie gull? 30  
If you can not be quiet, get you hence  
You see, the honest man demeanes himselfe  
Modestly to'ards you, giuing no replie  
To your vnseason'd, quarrelling, rude fashion  
And, still you huffe it, with a kind of cariage, 35  
As voide of wit, as of humanitie  
Goe, get you in, fore heauen, I am asham'd  
Thou hast a kinsmans interest in me

I 11 7 cossen] couden F2 will)] will) F2 10 very] a very some  
copies of F1 15 and] an' F2 26 Cossen! cossen!] Cousin!  
cousin! F2 37 forel'fore F2

SERV I pray you, sir Is this master KNO'WELL' S  
40 house ?

KNO Yes, marie, is it sir

SERV I should enquire for a gentleman, here, one  
master EDWARD KNO'WELL doe you know any  
such, sir, I pray you ?

45 KNO I should forget my selfe else, sir

SERV Are you the gentleman ? crie you mercie sir I  
was requir'd by a gentleman i' the citie, as I rode out at this  
end o' the towne, to deliuer you this letter, sir

KNO To me, sir ! What doe you meane ? pray you  
50 remember your couit'sie (*To his most selected friend, master*  
EDWARD KNO'WELL) What might the gentlemen  
name be, sir, that sent it ? nay, pray you be couer'd

SERV One master WELLBRED, sir

KNO Master WELLBRED ! A yong gentleman ?  
55 is he not ?

SERV The same sir, master KITELY married his  
sister the rich merchant i' the old Iewrie

KNO You say very true BRAINE-WORME,

BRAY Sir

60 KNO Make this honest friend drinke here pray you  
goe in

This letter is directed to my sonne

Yet, I am EDWARD KNO'WELL too, and may

With the safe conscience of good manners, vse

The fellowes error to my satisfaction

65 Well, I will breake it ope (old men are curious)

Be it but for the stiles sake, and the phrase,

To see, if both doe answere my sonnes praises,

Who is, almost, growne the idolater

Of this yong WELLBRED what haue we here ? what's  
this ?

The  
letter

70 Why, NED, I beseech thee, hast thou for-sworne all thy  
friends i' the old Iewrie ? or dost thou think vs all Iewes that

inhabit there, yet <sup>2</sup> If thou dost, come ouer, and but see our  
 fripperie change an olde shirt, for a whole smocke, with vs  
 Doe not conceue that antipathy betweene vs, and Hogs-den,  
 as was betweene Iewes, and hogs flesh Leauē thy vigilant <sup>75</sup>  
 father, alone, to number ouer his greene apricots, euening, and  
 morning, o' the north-west wall An' I had beene his sonne, I  
 had sau'd him the labor, long since, if, taking in all the yong  
 wenches, that passe by, at the back-dore, and codd'ling euery  
 kernell of the frut for 'hem, would ha' seru'd But, pr'y thee, <sup>80</sup>  
 come ouer to me, quickly, this morning I haue such a present  
 for thee (our Turkie companie neuer sent the like to the Grand-  
 SIGNIOR) One is a Rimer sir, o' your owne batch, your  
 owne leum, but doth think himselfe Poet-maior, o' the towne  
 willing to be showne, and worthy to be seene The other—<sup>85</sup>  
 will not venter his description with you, till you come, because  
 I would ha' you make hether with an appetite If the worst of  
 'hem be not worth your iorney, draw your bill of charges, as  
 unconscionable, as any Guild hall verdict will giue it you,  
 and you shall be allow'd your viaticum <sup>90</sup>

From the wind-mill

From the *Burdello*, it might come as well,  
 The *Spitile* or *Pict-hatch* Is this the man,  
 My sonne hath sung so, for the happiest wit,  
 The choysiest braine, the times hath sent vs forth <sup>95</sup>  
 I know not what he may be, in the arts,  
 Nor what in schooles but surely, for his manners,  
 I iudge him a prophane, and dissolute wretch  
 Worse, by possession of such great good guifts,  
 Being the master of so loose a spirit <sup>100</sup>  
 Why, what vnhallo'd ruffian would haue writ,  
 In such a scurrilous manner, to a friend!  
 Why should he thinke, I tell my Apricotes?  
 Or play th' *Hesperian* Dragon, with my frut,  
 To watch it? Well, my sonne, I had thought <sup>105</sup>  
 Y' had had more iudgement, t'haue made election

1 11 72 there, yet <sup>2</sup> If] there Yet if F<sub>3</sub> 78 labor] labor', F<sub>2</sub> 83  
 owne] owne F<sub>1</sub> 87 hether] hether F<sub>2</sub> 95 hath] have F<sub>3</sub> 99 guifts]  
 gifts F<sub>2</sub> 105 I had] I had F<sub>3</sub>



- Of youi companions, then t'haue tane on trust,  
 Such petulant, geering gamsters, that can spare  
 No argument, or subiect from their iest  
 110 But I perceiue, affection makes a foole  
 Of any man, too much the father    BRAYNE-WORME,  
     BRAY Sir  
     KNOW Is the fellow gone that brought this letter ?  
     BRA Yes, sir, a pretie while since  
 115 KNOW And, where's your yong master ?  
     BRA In his chamber sir  
     KNOW He spake not with the fellow ! did he ?  
     BRA No sir, he saw him not  
     KNOW Take you this letter, and deliuer it my sonne,  
 120 But with no notice, that I haue open'd it, on your life  
     BRA O lord, sir, that were a iest, indeed !  
     KNOW I am resolu'd, I will not stop his iourney ,  
 Nor practise any violent meane, to stay  
 The vnbiudled course of youth in him    for that,  
 125 Restraine'd, growes more impatient , and, in kind,  
 Like to the eager, but the generous grey-hound,  
 Who ne're so little from his game with-held,  
 Turnes head, and leapes vp at his holders throat  
 There is a way of winning, more by loue,  
 130 And vrging of the modestie, then feare  
 Force workes on seuile natures, not the free  
 He, that's compell'd to goodnesse, may be good ,  
 But 'tis but for that fit    where others drawne  
 By softnesse, and example, get a habit  
 135 Then, if they stray, but warne 'hem    and, the same  
 They should for vertu'haue done, they'll doe for shame

111 107 then *not originell*, in F1 than F2    108 geering] jeering  
 F2    111 BRAYNE-WORME,] BRAYN-WORM F2 (*but cf.* 58)    119  
 sonne,] sonne F1 sonne, F2    123 meane] means F3    125 in  
 kind] in-kind *originally* in F1    130 then] than F2

Act I. Scene III.

EDW KNOWELL, BRAYNE-WORME,  
M<sup>r</sup> STEPHEN

DId he open it, sayest thou ?

BRAY Yes, o' my word sir, and read the contents

EKN That scarce contents me What countenance  
(pr'y thee) made he, i' the reading of it ? was he angrie, or  
pleas'd ? 5

BRAY Nay sir, I saw him not reade it, nor open it,  
I assure your worship

EKN No ? how know'st thou, then, that he did either ?

BRAY Marie sir, because he charg'd me, on my life, to  
tell nobodie, that he open'd it which, vnlesse hee had done, 10  
hee would neuer feare to haue it reueal'd

EKN That's true well I thanke thee, BRAYNE-  
WORME

STEP O, BRAYNE-WORME, did'st thou not see a  
fellow here in a what-sha'-call-him doublet ! he brought 15  
mine vnclie a letter e'en now

BRAY Yes, master STEPHEN, what of him ?

STEP O, I ha' such a minde to beate him—— Where is  
hee ? canst thou tell ?

BRAY Faith, he is not of that mind he is gone, master 20  
STEPHEN

STEP Gone ? which way ? when went he ? how long  
since ?

BRAY He is rid hence He tooke horse, at the streete  
dore 25

STEP And, I staid i' the fields ! horson *scander-bag*  
rogue ! ô that I had but a horse to fetch him backe againe

BRAY Why, you may ha' my m<sup>rs</sup> gelding, to saue your  
longing, sir

30 STEP But, I ha' no bootes, that's the spight on't  
 BRAY Why, a fine wispe of hay, rould hard, master  
 STEPHEN

STEP No faith, it's no boote to follow him, now let  
 him eene goe, and hang 'Pray thee, helpe to trusse me,  
 35 a little He dos so vex me——

BRAY You'll be worse vex'd, when you are truss'd,  
 master STEPHEN Best, keepe vn-brac'd, and walke  
 your selfe, till you be cold your choller may foundie you  
 else

40 STEP By my faith, and so I will, now thou tell'st me  
 on't How dost thou like my legge, BRAYNE-WORME?

BRAY A very good leg<sup>1</sup> master STEPHEN<sup>1</sup> but the  
 woollen stocking do's not commend it so well

STEP Foh, the stockings be good inough, now summer  
 45 is comming on, for the dust Ile haue a paire of silke,  
 again' winter, that I goe to dwell i' the towne I thinke my  
 legge would shew in a silke-hose

BRAY Beleeue me, master STEPHEN, rarely well

STEP In sadnesse, I thinke it would I haue a reason-  
 50 able good legge

BRAY You haue an excellent good legge, master  
 STEPHEN, but I cannot stay, to praise it longer now,  
 and I am very sorie for't

STEP Another time wil serue, BRAYNE-WORME  
 55 Gramercie for this

*Kno'well  
 laughs  
 hauing  
 read the  
 letter*

E KN Ha, ha, ha<sup>1</sup>

STEP Slid, I hope, he laughs not at me, and he doe——

E KN Here was a letter, indeede, to be intercepted by a  
 mans father, and doe him good with him<sup>1</sup> Hee cannot but  
 60 thinke most vertuously, both of me, and the sender, sure,  
 that make the carefull Costar'-monger of him in our *familiar*  
*Epistles* Well, if he read this with patience, Ile be gelt, and  
 troll ballads for M<sup>r</sup> IOHN TRVNDLE, yonder, the rest of my

<sup>1</sup> 111 34 'Pray thee] Pr'y thee F<sub>2</sub> 47 silke-hose ] silke-hose—— F<sub>2</sub>  
 48 BRAY] BRAP F<sub>1</sub> well ] well, F<sub>f</sub> 56 stage dir *Kno'well*  
 F<sub>2</sub> Knowell F<sub>1</sub> laughs] laught F<sub>3</sub> 62 be gelt F<sub>2</sub> be-gelt F<sub>1</sub>

mortalitie It is true, and likely, my father may haue as much patience as another man, for he takes much physicke 65 and, oft taking physicke makes a man very patient But would your packet, master WEL-BRED, had arriu'd at him, in such a minute of his patience, then, we had knowne the end of it, which now is doubtfull, and threatens— What! my wise cossen! Nay, then, Ile furnish our feast 70 with one gull more to'ard the messe He writes to me of a brace, and here's one, that's three O, for a fourth, Fortune, if euer thou'lt vse thine eyes, I intreate thee—

STEP O, now I see, who hee laught at Hee laught at 75 some-body in that letter By this good light, and he had laught at me—

EKN How now, coussen STEPHEN, melancholy? 8

STEP Yes, a little I thought, you had laught at me, cossen 80

EKN Why, what an' I had cousse, what would you ha' done?

STEP By this light, I would ha' told mine vncle

EKN Nay, if you wold ha' told your vncle, I did laugh at you, cousse 85

STEP Did you, indeede?

EKN Yes, indeede

STEP Why, then—

EKN What then?

STEP I am satisfied, it is sufficient 90

EKN Why, bee so gentle cousse And, I pray you let me intreate a courtesie of you I am sent for, this morning, by a friend i' the old *Iewrie* to come to him, It's but crossing ouer the fields to *More-gate* Will you beare me companie? I protest, it is not to draw you into bond, or any 95 plot against the state, cousse

STEP Su, that's all one, and 't were you shall com-

I III 70 cossen] cossen F2 Ile furnish] Ile furnish FI 76 and]  
an' F2 78 melancholy] melancholy F2 (cf III 1 100) 81  
cousse,] cousse? F2 83, 86 STEP F2 SERV FI 91 so] so, F2  
93 *Iewrie*] *Iewrie*, F2 94 *More-gate*] *Moore-gate* F2

mand me, twise so farre as *More-gate* to doe you good, in  
such a matter Doe you thinke I would leaue you ? I pio-

100 test——

E K N No, no, you shall not protest, cousse

S T E P By my fackins, but I will, by your leaue , Ile  
protest more to my friend, then Ile speake off, at this time

E K N You speake very well, cousse

105 S T E P Nay, not so neither, you shall pardon me but  
I speake, to serue my turne

E K N Your turne, couss ? Doe you know, what you  
say ? A gentleman of your sort, parts, carriage, and estima-

110 alone, like a tankard-bearer, at a conduit ! Fie A wight,  
that (hetherto) his euery step hath left the stampe of a great  
foot behind him, as euery word the sauour of a strong spirit !  
and he ! this man ! so grac'd, guilded, or (to vse a more fit  
*metaphore*) so tin-foild by nature, as not ten house-wiues

115 pewter (again' a good time) shew's more bright to the world  
then he ! and he (as I said last, so I say againe, and still shall  
say it) this man ! to conceale such reall ornaments as these,  
and shaddow their gloiue, as a Millaners wife do's her  
wrought stomacher, with a smokie lawne, or a black

120 cypresse ? O couss ! It cannot be answer'd, goe not about  
it D R A K E s old ship, at *Detford*, may sooner circle the  
world againe Come, wrong not the qualitie of your desert,  
with looking downeward, couz , but hold vp your head, so  
and let the *Idea* of what you are, be pourtray'd i' your face,  
125 that men may reade i' your physnomie, (*Here, within this  
place, is to be seene the true, rare, and accomplish'd monster, or  
miracle of nature, which is all one*) What thinke you of this,  
couss ?

S T E P Why, I doe thinke of it , and I will be more  
130 prowde, and melancholy, and gentleman-like, then I haue  
beene I'll ensure you

E K N Why, that's resolute master S T E P H E N ! Now,

I iii 98 *More-gate*] *Moore-gate* F2 103 then] than F2 111  
hetherto] hitherto F2 130 then] than F2 131 beene ] been , F2

if I can but hold him vp to his height, as it is happily  
begunne, it will doe well for a suburbe-humor we may hap  
haue a match with the citie, and play him for fortie pound 135  
Come, couss

STEP I'll follow you

EKN Follow me? you must goe before

STEP Nay, an' I must, I will Pray you, shew me, good  
cousin

140

Act I. Scene IIII.

M<sup>r</sup> MATTHEW, COB

I Thinke, this be the house what, hough?

COB Who's there? O, master MATTHEW! gi' your  
worship good morrow

MAT What! COB! how do'st thou, good COB?  
do'st thou inhabite here, COB? 5

COB I, sir, I and my linage ha'kept a poore house, here,  
in our dayes

MAT Thy linage, *Monsieur* COB, what linage? what  
linage?

COB Why sir, an ancient linage, and a princely Mine  
ance'trie came from a Kings belly, no worse man and yet  
no man neither (by your worships leaue, I did lie in that)  
but *Herring* the King of fish (from his belly, I proceed) one  
o' the Monarchs o' the world, I assure you The first red  
herring, that was broil'd in ADAM, and EVE's kitchen, 15  
doe I fetch my pedigree from, by the Harrots bookes His  
COB, was my great-great-mighty-great Grand-father

MAT Why mightie? why mightie? I pray thee

COB O, it was a mightie while agoe, sir, and a mightie  
great COB 20

MAT How know'st thou that?

COB How know I? why, I smell his ghost, euer and  
anon

MAT Smell a ghost? ô vnsauoury iest! and the  
25 ghost of a herring COB!

COB I sir, with fauour of your worships nose, M<sup>r</sup>  
MATHEW, why not the ghost of a herring-cob, as well  
as the ghost of rasher-bacon?

MAT ROGER BACON, thou wouldst say?

30 COB I say rasher-bacon They were both broyl'd o' the  
coles? and a man may smell broyld-meate, I hope? you  
are a scholler, vpsolue me that, now

MAT O raw ignorance! COB, canst thou shew me  
of a gentleman, one Captayne BOBADILL, where his  
35 lodging is?

COB O, my guest, sir! you meane

MAT Thy guest! Alas! ha, ha

COB Why doe you laugh, sir? Doe you not meane  
Captayne BOBADILL?

40 MAT COB, 'pray thee, aduise thyselfe well doe not  
wrong the gentleman, and thy selfe too I dare bee sworne,  
hee scornes thy house hee! He lodge in such a base,  
obscure place, as thy house! Tut, I know his disposition  
so well, he would not lye in thy bed, if tho'uldst gr't  
45 him

COB I will not giue it him, though, sir Masse, I thought  
somewhat was in't, we could not get him to bed, all night!  
Well, sir, though he lye not o' my bed, he lies o' my bench  
an't please you to goe vp, sir, you shall find him with two  
50 cushions vnder his head, and his cloke wrapt about him,  
as though he had neither wun nor lost, and yet (I warrant)  
he ne're cast better in his life, then he has done, to night

MAT Why? was he drunke?

COB Drunke, sir? you heare not me say so Perhaps,  
55 hee swallow'd a tauerne-token, or some such deuice, sir  
I haue nothing to doe withall I deale with water, and not  
with wine Gi'me my tankard there, hough God b'w'you,  
sir It's sixe a clocke I should ha' carried two turnes, by  
this What hough? my stopple? come

MAT Lye in a water-bearers house ! A gentleman of his 60  
hauings ! Well, I'll tell him my mind

COB What TIB, shew this gentleman vp to the  
Captayne O, an' my house were the *Brasen head* now !  
faith, it would eene speake, *Mo fooles yet* You should ha'  
some now would take this M<sup>r</sup> MATTHEW to be a gentle- 65  
man, at the least His father's an honest man, a worship-  
full fish-monger, and so forth, and now dos he creepe, and  
wriggle into acquaintance with all the braue gallants about  
the towne, such as my guest is (ô, my guest is a fine man)  
and they flout him invincibly Hee vseth euery day to 70  
a Merchants house (where I serue water) one master  
KITELY'S, i' the *old Iewery*, and here's the iest, he is  
in loue with my masters sister, (mistris BRIDGET)  
and calls her mistris and there hee will sit you a whole  
after-noone some-times, reading o' these same abominable, 75  
vile, (a poxe on 'hem, I cannot abide them) rascally verses,  
*poyetrie, poyetrie*, and speaking of *enteludes*, 'twill make a  
man burst to heare him And the wenches, they doe so  
geere, and ti-he at him—well, should they do so much to me,  
Ild for-swear them all, by the foot of PHARAOH 80  
There's an oath ! How many water-bearers shall you heare  
swear such an oath ? ô, I haue a guest (he teaches me) he  
dos swear the legiblest, of any man christned By S<sup>t</sup>  
GEORGE, the foot of PHARAOH, the body of me as  
I am <a> gentleman, and a souldier such daintie oathes ! 85  
and withall, he dos take this same filthy roguish *tobacco*,  
the finest, and cleanliest ! it would doe a man good to see  
the fume come forth at's tonnells ! Well, he owes mee fortie  
shillings (my wife lent him out of her purse, by sixe-pence  
a time) besides his lodging I would I had it I shall ha'it, 90  
he saies, the next *Action Helter skelter*, hang sorrow, care'll  
kill a cat, vp-tailes all, and a louse for the hang man



*Act I. Scene v.*

*Bobad is  
discouered  
lying on  
his bench*

BOBADILL, TIB, MATTHEW

H Otesse hostesse

TIB What say you, sir ?

BOB A cup o' thy small beere, sweet hostesse

TIB Sir, there's a gentleman, below, would speake  
5 with you

BOB A gentleman ! 'ods so, I am not within

TIB My husband told him you were, sir

BOB What a plague——what meant he ?

MAT Captaine BOBADILL ?

10 BOB Who's there ? (take away the bason, good  
hostesse) come vp, sir

TIB He would desire you to come vp, sir You come  
into a cleanly house, here

MAT 'Saue you, sir 'Saue you, Captayne

15 BOB Gentle master MATTHEW ! Is it you, sir ?  
Please you sit downe

MAT Thanke you, good Captaine, you may see, I am  
some what audacious

BOB Not so, sir I was requested to supper, last night,  
20 by a sort of gallants, where you were wish'd for, and drunke  
to, I assure you

MAT Vouchsafe me, by whom, good Captaine

BOB Mary, by yong WELLBRED, and others Why,  
hostesse, a stoole here, for this gentleman

25 MAT No haste, sir, 'tis very well

BOB Body of me ! It was so late ere we parted last  
night, I can scarce open my eyes, yet , I was but new risen,  
as you came how passes the day abroad, sir ? you can tell

MAT Faith, some halfe houre to seuen now trust mee,  
30 you haue an exceeding fine lodging here, very neat, and  
pruate !

I v ] Scene iv — A Room in Cob's House G  
downe ] down ? F2

17 MAT ] MAR F1

16 sit] to sit F2

BOB I, sir sit downe, I pray you Master MATHEW (in any case) possesse no gentlemen of our acquaintance, with notice of my lodging

MAT Who ? I sir ? no 35

BOB Not that I need to care who know it, for the Cabbin is conuenient, but in regard I would not be too popular, and generally visited, as some are

MAT True, Captaine, I conceiue you

BOB For, doe you see, sir, by the heart of valour, in 40 me, (except it be to some peculiar and choice spirits, to whom I am extraordinarily ingag'd, as your selfe, or so) I could not extend thus farre

MAT O Lord, sir, I resolute so

BOB I confesse, I loue a cleanly and quiet priuacy, 45 about all the tumult, and roare of fortune What new booke ha' you there ? What ! *Goe by*, HERONYMO !

MAT I, did you euer see it acted ? is't not well pend ?

BOB Well pend ? I would faine see all the *Poets*, of 50 these times, pen such another play as that was ! they'll prate and swagger, and keepe a stir of arte and deuices, when (as I am a gentleman) reade 'hem, they are the most shallow, pittifull, barren fellows, that lue vpon the face of the earth, againe !

MAT Indeed, here are a number of fine speeches in this booke ! *O eyes, no eyes, but fountaynes fraught with teares !* There's a conceit ! fountaines fraught with teares ! *O life, no life, but liuely forme of death !* Another ! *O world, no world, but masse of publique wrongs !* A third ! *Confus'd and 60 fil'd with murder, and misdeeds !* A fourth ! *O, the Muses !* Is't not excellent ? Is't not simply the best that euer you heard, Captayne ? Ha ? How doe you like it ?

BOB 'Tis good

MAT *To thee, the purest object to my sense,* 65  
*The most refined essence heauen couers,*  
*Send I these lines, wherein I doe commence*  
*The happy state of turtle billing loues*

If they proue rough, vn-polish't, harsh, and rude,  
 Hast made the wast Thus, mildly, I conclude

70  
 Bobadil  
 is making  
 him ready  
 all this  
 while

BOB Nay, proceed, proceed Where's this ?

MAT This, sir ? a toy o' mine owne, in my nonage the  
 infancy of my *Muses* ! But, when will you come and see my  
 studie ? good faith, I can shew you some very good things,  
 75 I haue done of late—That boot becomes your legge,  
 passing well, Captayne, me thinkes !

BOB So, so, It's the fashion, gentlemen now vse

MAT Troth, Captayne, an' now you speake o' the  
 fashion, master WELL-BRED's elder brother, and I, are  
 80 fall'n out exceedingly this other day, I hapned to enter  
 into some discourse of a hanger, which I assure you, both for  
 fashion, and worke-man-ship, was most peremptory beauti-  
 full, and gentlemanlike ! Yet, he condemn'd, and cry'd it  
 downe, for the most pyed, and ridiculous that euer he saw

85 BOB Squire DOWNE-RIGHT ? the halfe brother ?  
 was't not ?

MAT I sir, he

BOB Hang him, rooke, he ! why, he has no more  
 iudgement then a malt-horse By S GEORGE, I wonder  
 90 you'd loose a thought vpon such an animal the most  
 peremptory absurd clowne of *christendome*, this day, he is  
 holden I protest to you, as I am a gentleman, and a  
 souldier, I ne're chang'd wordes, with his like By his  
 discourse, he should eate nothing but hay He was borne  
 95 for the manger, pannier, or pack-saddle ! He ha's not so  
 much as a good phrase in his belly, but all old iron, and  
 rustie prouerbes ! a good commoditie for some smith, to  
 make hob-nailes of

MAT I, and he thinks to carry it away with his man-  
 100 hood still, where he comes He brags he will gi' me the  
*bastinado*, as I heare

BOB How ! He the *bastinado* ! how came he by that  
 word, trow ?

I v 78 an'] and F2  
 90 you'ld] you'l'd F1

88 has] ha's F2  
 loose] lose F2

89 then] than F2  
 95 ha's] has F2

MAT Nay, indeed, he said cudgell me, I term'd it so,  
for my more grace 105

BOB That may bee For I was sure, it was none of his  
word But, when? when said he so?

MAT Faith, yesterday, they say a young gallant,  
a friend of mine told me so

BOB By the foot of PHARAOH, and't were my case 110  
now, I should send him a *chartel*, presently The *bastinado*!  
A most proper, and sufficient *dependance*, warranted by the  
great CARANZA Come hither You shall *chartel* him  
I'll shew you a trick, or two, you shall kill him with, at  
pleasure the first *stoccata*, if you will, by this ayre 115

MAT Indeed, you haue absolute knowledge i' the  
mysterie, I haue heard, sir

BOB Of whom? Of whom ha' you heard it, I beseech  
you?

MAT Troth, I haue heard it spoken of diuers, that you 120  
haue very rare, and vn-in-one breath vtter-able skill, sir

BOB By heauen, no, not I, no skill i' the earth some  
small rudiments i' the science, as to know my time, distance,  
or so I haue profest it more for noblemen, and gentlemens  
vse, then mine owne practise, I assure you Hostesse, 125  
accommodate vs with another bed-staffe here, quickly  
Lend vs another bed-staffe The woman do's not vnder-  
stand the wordes of *Action* Looke you, sir Exalt not your  
point about this state, at any hand, and let your poynard  
mantayne your defence, thus (giue it the gentleman, and 130  
leauē vs) so, sir Come on O, twine your body more about,  
that you may fall to a more sweet comely gentleman-like  
guard So, indifferent Hollow your body more sir, thus  
Now, stand fast o' your left leg, note your distance, keepe  
your due proportion of time——Oh, you disorder your point, 135  
most irregularly!

MAT How is the bearing of it, now, sir?

BOB O, out of measure ill! A well-experienc'd hand  
would passe vpon you, at pleasure

I v 125 then] than F2 132 sweet comely] sweet comely, F2

140 M A T How meane you, sir, passe vpon me ?

B O B Why, thus sir (make a thrust at me) come in, vpon the answere, controll your point, and make a full carriere, at the body The best-practis'd gallants of the time, name it the *passada* a most desperate thrust, beleuee it !

145 M A T Well, come, sir

B O B Why, you doe not manage your weapon with any facilitie, or grace to inuite mee I haue no spirit to play with you Your dearth of iudgement renders you tedious

M A T But one *venue*, sir

150 B O B *Venue* ! Fie Most grosse denomination, as euer I heaid O, the *stoccata*, while you lue, sir Note that Come, put on your cloke, and wee'll goe to some priuate place, where you are acquainted, some tauerne, or so—— and haue a bit—— Ile send for one of these Fencers, and hee  
155 shall breath you, by my direction , and, then, I will teach you your trickes You shall kill him with it, at the first, if you please Why, I will learne you, by the true iudgement of the eye, hand, and foot, to controll any enemies point i' the world Should your aduersarie confront you with  
160 a pistoll, 'twere nothing, by this hand, you should, by the same rule, contrioll his bullet, in a line except it were hayle-shot, and spread What money ha' you about you, M<sup>r</sup> M A T T H E W ?

M A T Faith, I ha' not past a two shillings, or so

165 B O B 'Tis somewhat with the least but, come We will haue a bunch of redish, and salt, to tast our wine , and a pipe of *tobacco*, to close the orifice of the stomach and then, wee'll call vpon yong W E L - B R E D Perhaps wee shall meet the C O R I D O N, his brother, there and  
170 put him to the question

Act II. Scene I.

KITELY, CASH, DOWNER-RIGHT

THOMAS, Come hither,  
 There lyes a note, within vpon my deske,  
 Here, take my key It is no matter, neither  
 Where is the Boy? CAS Within, sir, i' the ware-house  
 KIT Let him tell ouer, straight, that *Spanish* gold, 5  
 And weigh it, with th' pieces of eight Doe you  
 See the deluery of those siluer stuffes,  
 To M<sup>r</sup> LVCAR Tell him, if he will,  
 He shall ha' the grogran's, at the rate I told him,  
 And I will meet him, on the *Exchange*, anon 10  
 CAS Good, sir  
 KIT Doe you see that fellow, brother DOWNE-  
 RIGHT?  
 DOW I, what of him?  
 KIT He is a iewell, brother 15  
 I tooke him of a child, vp, at my dore,  
 And christned him, gaue him mine owne name, THOMAS,  
 Since bred him at the Hospitall where prouing  
 A toward impe, I call'd him home, and taught him  
 So much, as I haue made him my Cashier, 20  
 And giu'n him, who had none, a surname, CASH  
 And find him, in his place so full of faith,  
 That, I durst trust my life into his hands  
 DOW So, would not I in any bastards, brother,  
 As, it is like, he is although I knew 25  
 My selfe his father But you said yo' had somewhat  
 To tell me, gentle brother, what is't? what is't?  
 KIT Faith, I am very loath, to vtter it,  
 As fearing, it may hurt your patience

II 1 *Misnumbered Scene II in most copies of F2* Scene I —The Old  
 Jewry A Hall in Kiteley's House G i h'ther,] h'ther F2 4  
 i' the] i' th F3 ware-house ] ware-house, F2 6 th'] the F2 (cf III  
 III 42) 17 owne] one F2

30 But, that I know, your iudgement is of strength,  
Against the neerenesse of affection——

D o w What need this circumstance ? pray you be  
direct

K I T I will not say, how much I doe ascribe  
35 Vnto your friendship , nor, in what regard  
I hold your loue but, let my past behaiour,  
And vsage of your sister, but confirme  
How well I'auē beene affected to you——

D o w You are too tedious, come to the matter, the  
40 matter

K I T Then (without further ceremonie) thus  
My brother W E L L - B R E D, sir, (I know not how)  
Of late, is much declin'd in what he was,  
And greatly alter'd in his disposition  
45 When he came first to lodge here in my house,  
Ne're trust me, if I were not proud of him  
Mc thought he bare himselfe in such a fashion,  
So full of man, and sweetnesse in his carriage,  
And (what was chiefe) it shew'd not borrowed in him,  
50 But all he did, became him as his owne,  
And seem'd as perfect, proper, and possest  
As breath, with life, or colour, with the bloud  
But, now, his course is so irregular,  
So loose, affected, and depriu'd of grace,  
55 And he himselfe withall so farre falne off  
From that first place, as scarce no note remaines,  
To tell mens iudgements where he lately stood  
Hee's growne a stranger to all due respect,  
Forgetfull of his friends, and not content  
60 To stale himselfe in all societies,  
He makes my house here common, as a *Mart*,  
A *Theater*, a publike receptacle  
For giddie humour, and diseased riot ,  
And here (as in a tauerne, or a stewes)

He, and his wild associates, spend their houres, 65  
In repetition of lasciuious iests,  
Sweare, leape, drinke, dance, and reuell night by night,  
Controll my seruants and indeed what not ?

D o w 'Sdeynes, I know not what I should say to him,  
i' the whole world ! He values me, at a crackt three- 70  
farthings, for ought I see It will neuer out o' the flesh  
that's bred i' the bone ! I haue told him inough, one would  
thinke, if that would serue But, counsell to him, is as good,  
as a shoulder of mutton to a sicke horse Well ! he knowes  
what to trust to, for G E O R G E Let him spend, and spend, 75  
and domineere, till his heart ake , an' hee thinke to bee  
relieu'd by me, when he is got into one o' your citie pounds,  
the Counters, he has the wrong sow by the eare, ifaith and  
claps his dish at the wrong mans doie I'le lay my hand  
o' my halfe-peny, e're I part with 't, to fetch him out, I'le so  
assure him

K I T Nay, good brother, let it not trouble you, thus

D o w 'Sdeath, he mads me, I could eate my very spui-  
lethers, for anger ! But, why are you so tame ? Why doe  
you not speake to him, and tell him how he disquits you 85  
house ?

K I T O, there are diuers reasons to dissuade, brother  
But, would your selfe vouchsafe to trauaile in it,  
(Though but with plaine, and easie circumstance)  
It would, both come much better to his sense, 90  
And sauour lesse of stomack, or of passion  
You are his elder brother, and that title  
Both giues, and warrants you authoritie ,  
Which (by your presence seconded) must breed  
A kinde of dutie in him, and regard 95  
Whereas, if I should intimate the least,  
It would but adde contempt, to his neglect,  
Heape worse on ill, make vp a pile of hatred  
That, in the rearing, would come tottring downe,

11 i 77 citie pounds] City-pounds F2 87 brother] me G (from O)  
88 trauaile] travell F2 93 you] your F2



- 100 And, in the ruine, burie all our loue  
 Nay, more then this, brother, if I should speake  
 He would be readie from his heate of humor,  
 And ouer-flowing of the vapour, in him,  
 To blow the eares of his familiars,  
 105 With the false breath, of telling, what disgraces,  
 And low disparadgments, I had put vpon him  
 Whilst they, sir, to relieue him, in the fable,  
 Make their loose comments, vpon euery word,  
 Gesture, or looke, I vse, mocke me all ouer,  
 110 From my flat cap, vnto my shining shooes  
 And, out of their impetuous rioting phant'sies,  
 Beget some slander, that shall dwell with me  
 And what would that be, thinke you? mary, this  
 They would giue out (because my wife is faire,  
 115 My selfe but lately married, and my sister  
 Here sojourning a virgin in my house)  
 That I were iealous! nay, as sure as death,  
 That they would say And how that I had quarrell'd  
 My brother purposely, thereby to finde  
 120 An apt pretext, to banish them my house  
 D o w Masse perhaps so They're like enough to doe it  
 K i t Brother, they would, beleue it so should I  
 (Like one of these penurious quack-saluers)  
 But set the bills vp, to mine owne disgrace,  
 125 And trie experiments vpon my selfe  
 Lend scorne and enuie, oportunitie,  
 To stab my reputation, and good name——

111 101 then] than F<sub>2</sub> speake] speake, F<sub>2</sub> 102 humor] humour  
 F<sub>2</sub> 113 this] this F<sub>2</sub> 121 They're] They're F<sub>2</sub> 126  
 oportunitie] oportunitie F<sub>2</sub>

Act II. Scene II.

MATTHEW, BOBADIL, DOWNERIGHT,  
KITELY

I Will speake to him——

BOB Speake to him ? away, by the foot of PHARAOH,  
you shall not, you shall not doe him that grace The time  
of day, to you, Gentleman o' the house Is M<sup>r</sup> WELLBRED stirring ? 5

DOW How then ? what should he doe ?

BOB Gentleman of the house, it is to you is he within,  
sir ?

KIT He came not to his lodging to night sir, I assure you

DOW Why, doe you heare ? you 10

BOB The gentleman citizen hath satisfied mee, Ile talke  
to no scauenger

DOW How, scauenger ? stay sir, stay ?

KIT Nay, brother DOWNERIGHT

DOW 'Heart ! stand you away, and you loue me 15

KIT You shall not follow him now, I pray you, brother,  
Good faith you shall not I will ouer-rule you

DOW Ha ? scauenger ? well, goe to, I say little but,  
by this good day (god forgiue me I should swcare) if I put  
it vp so, say, I am the rankest cow, that euer pist 'Sdeynes, 20  
and I swallow this, Ile ne'ie draw my sword in the sight  
of Fleet-street againe, while I liue, Ile sit in a baine, with  
Madge-howlet, and catch mice first Scauenger ? 'Heart,  
and Ile goe neere to fill that huge tumbrell-slop of yours,  
with somewhat, and I haue good lucke your GAR- 25  
GANTVA breech cannot carry it away so

KIT Oh doe not fret your selfe thus, neuer thinke on't

DOW These are my brothers consorts, these ! these are  
his Cam'rades, his walking mates ! hee's a gallant, a Caua-  
liero too, right hang-man cut ! Let me not liue, and I could 30

II II 13 Sir, stay ?] Sir stay F2 19 god] God F2 21, 25, 30  
and] an corrected copies of F2

not finde in my heart to swinge the whole ging of hem, one  
 after another, and begin with him first I am grieved, it  
 should be said he is my brother, and take these courses  
 Wel, as he brewes, so he shall drinke, for G E O R G E, againe  
 35 Yet, he shall heare on't, and that tightly too, and I lue,  
 Ifaith

K I T But, brother, let your reprehension (then)  
 Runne in an easie current, not ore-high  
 Carried with rashnesse, or deuouring choller ,  
 40 But rather vse the soft perswading way,  
 Whose powers will worke more gently, and compose .  
 Th'imperfect thoughts you labour to reclaime  
 More winning, then enforcing the consent

*Bell rings* D o w I, I, let me alone for that, I warrant you  
 K I T How now ? oh, the bell rings to breakefast  
 45 Brother, I pray you goe in, and beare my wife  
 Companie, till I come , Ile but giue order  
 For some dispatch of businesse, to my seruants

### *Act II. Scene III.*

[*To them*] K I T E L Y, C O B, D A M E K I T E L Y

W H a t, C O B ? our maides will haue you by the back  
 (Ifaith) for comming so late this morning

C O B Perhaps so, sir, take heed some body haue not them  
 by the belly, for walking so late in the euening

*He passes  
by with  
his  
tankard.* K I T Well, yet my troubled spirit's somewhat eas'd,  
 Though not repos'd in that securitie,

As I could wish But, I must be content

How e're I set a face on't to the world,

Would I had lost this finger, at a venter,

10 So W E L L - B R E D had ne're lodg'd within my house

11 11 31 ging] gang F3 34 he brewes] hee brews *corrected copies of*  
 F2 so he shall F1 so shall he F2 43 then] than F2 11 11  
 BRIDGET is added by Dr G A Smithson, but she need not enter at 34  
 2 Ifaith] ifaith F2 for] For Ff, *beginning a new line* 7 content ]  
 content, G 8 world,] world G 9 venter] venture F3

Why't cannot be, where there is such resort  
 Of wanton gallants, and yong reuellers,  
 That any woman should be honest long  
 Is't like, that factious beautie will preserue  
 The publike weale of chastitie, vn shaken, 15  
 When such strong motiues muster, and make head  
 Against her single peace? no, no Beware,  
 When mutuall appetite doth meet to treat,  
 And spirits of one kinde, and qualitie,  
 Come once to parlee, in the pride of bloud 20  
 It is no slow conspiacie, that followes  
 Well (to be plaine) if I but thought, the time  
 Had answer'd then affections all the world  
 Should not perswade me, but I were a cuckold  
 Mary, I hope, they ha'not got that start 25  
 For oportunitie hath balkt 'hem yet,  
 And shall doe still, while I haue eyes, and cares  
 To attend the impositions of my heart  
 My presence shall be as an iron barre,  
 'Twixt the conspiring motions of desire 30  
 Yea, euery looke, or glance, mine eyeiects,  
 Shall checke occasion, as one doth his slaue,  
 When he forgets the limits of prescription

D A M E Sister B R I D G E T, pray you fetch downe the  
 rose-water aboue in the closet Sweet heart, will you come 35  
 in, to breakefast?

K I T E An' shee haue ouer-heard me now?

D A M E I pray thee (good M v s s E) we stay for you

K I T E By heauen I would not for a thousand angells

D A M E What aile you sweet heart, are you not well, 40  
 speake good M v s s E

K I T E Troth my head akes extremely, on a sudden

D A M E Oh, the lord!

K I T E How now? what?

11 in 12 yong] young F2 14 Is't F2 1st F1 20 bloud F2  
 bloud F1 26 oportunitie] opportunitie F2 36 breakefast?  
 breakefast F1 break-fast I 2 40 sweet heart] Sweet-he art? F2  
 well,] well? F2 43 lord] Lord F2

45 D A M E Alas, how it burnes ? M V S S E, keepe you  
 warme, good truth it is this new disease ! there's a number  
 are troubled withall ! for loues sake, sweet heart, come in,  
 out of the aire

K I T E How simple, and how subtill are her answeres ?  
 50 A new disease, and many troubled with it !

Why, true shee heard me, all the world to nothing

D A M E I pray thee, good sweet heart, come in , the  
 aire will doe you harme, in troth

K I T E The aire ! shee has me i' the wind ! sweet heart !  
 55 Ile come to you presently 't will away, I hope

D A M E Pray heauen it doe

K I T E A new disease ? I know not, new, or old,  
 But it may well be call'd poore mortalls plague  
 For, like a pestilence, it doth infect

60 The houses of the braine First, it begins  
 Solely to worke vpon the phantasie,  
 Filling her seat with such pestiferous aire,  
 As soone corrupts the iudgement , and from thence  
 Sends like contagion to the memorie

65 Still each to other giuing the infection  
 Which, as a subtle vapor, spreads it selfe,  
 Confusedly, through euery sensiuie part,  
 Till not a thought, or motion, in the mind,  
 Be free from the blacke poyson of suspect

70 Ah, but what miserie' is it, to know this ?  
 Or, knowing it, to want the mindes erection,  
 In such extremes ? Well, I will once more strinue,  
 (In spight of this black cloud) my selfe to be,  
 And shake the feauer off, that thus shakes me

11 in 53 harme, in F2 harme in, F1 56 DAME F2 Dow F1  
 66 vapor] vapour F2 70 miserie' is] mis'rie is F2

## Act II. Scene IIII.

BRAYNE-WORME, ED KNO'WELL,  
M<sup>r</sup> STEPHEN

S<sup>'</sup>Lid, I cannot choose but laugh, to see my selfe translated thus, from a poore creature to a creator, for now must I create an intolerable sort of lyes, or my present profession looses the grace and yet the lye to a man of my coat, is as ominous a fruit, as the *Fico* O sir, it holds for 5 good politie euer, to haue that outwardly in vilest estimation, that inwardly is most deare to vs So much, for my borrowed shape Well, the troth is, my old master intends to follow my yong, drie foot, ouer *More-fields*, to *London*, this morning now I, knowing, of this hunting match, or 10 rather conspiracie, and to insinuate with my yong master (for so must we that are blew-waiters, and men of hope and seruice doe, or perhaps wee may weare motley at the yeeres end, and who weares motley, you know) haue got me afore, in this disguise, determining here to lye in 15 *ambuscado*, and intercept him, in the mid-way If I can but get his cloke, his purse, his hat, nay, any thing, to cut him off, that is, to stay his iourney, *I'eni, vidi, vici*, I may say with Captayne CAESAR, I am made for cuer, ifaith Well, now must I practice to get the true garb of one of 20 these *Lance knights*, my arme here, and my—yong master<sup>1</sup> and his cousin, M<sup>r</sup> STEPHEN, as I am true counterfeit man of warre, and no souldier<sup>1</sup>

E KN So sir, and how then, couss?

STEP 'Sfoot, I haue lost my purse, I thinke 25

E KN How? lost your purse? where? when had you it?

STEP I cannot tell, stay

BRAY 'Slid, I am afeard, they will know mee, would I could get by them, 30

11 14] Scene II—Moorfields G 4 looses] loses F2 9, 11 yong] young F2 9 *More-fiel'ds*] *Moore Fiel'ds*, F2 10 knowing,] knowing F2 18 *vici*,] *vici*, F2 21 my -- yong F1 my -- young F2

E K N What ? ha' you it ?

STEP No, I thinke I was bewicht, I

E K N Nay, doe not weepe the losse, hang it, let it goe

STEP Oh, it's here no, and it had beenc lost, I had  
35 not car'd, but for a iet ring mistris M A R Y sent me

E K N A iet ring ? oh, the *poesie*, the *poesie* ?

STEP Fine, ifaith ! *Though fancie sleep, my loue is  
deepe* Meaning that though I did not fancie her, yet shee  
loued me dearly

40 E K N Most excellent !

STEP And then, I sent her another, and my *poesie* was  
*The deeper, the sweeter, Ile be iudg'd by* S<sup>t</sup> P E T E R

E K N How, by S<sup>t</sup> P E T E R ? I doe not conceiue that !

STEP Mary, S<sup>t</sup> P E T E R, to make vp the meeter

45 E K N Well, there the Saint was your good patron, hee  
help't you at your need thanke him, thanke him

*He is  
come back* B R A Y I cannot take leaue on 'hem, so I will venture,  
come what will Gentlemen, please you change a few  
crownes, for a very excellent good blade, here ? I am  
50 a poore gentleman, a souldier, one that (in the better state  
of my fortunes) scorn'd so meane a refuge, but now it is  
the humour of necessitie, to haue it so You seeme to  
be gentlemen, well affected to martiall men, else I should  
rather die with silence, then liue with shame how euer,  
55 vouchsafe to remember, it is my want speakes, not my selfe  
This condition agrees not with my spirit——

E K N Where hast thou seru'd ?

B R A Y May it please you, sir, in all the late warres of  
*Bohemia, Hungaria, Dalmatia, Poland*, where not, sir ?  
60 I haue beene a poore seruitor, by sea and land, any time  
this fourteene yeeres, and follow'd the fortunes of the best  
Commanders in *christendome* I was twice shot at the  
taking of *Alepo*, once at the reliefe of *Vienna*, I haue beene  
at *Marseilles, Naples*, and the *Adriatique* gulfe, a gentleman-  
65 slaue in the galleys, thrice, where I was most dangerously

shot in the head, through both the thighs, and yet, being thus maym'd, I am void of maintenance, nothing left me but my scarres, the noted markes of my resolution

STEP How will you sell this rapier, friend ?

BRAY Generous sir, I referre it to your owne iudgement, 70  
you are a gentleman, giue me what you please

STEP True, I am a gentleman, I know that friend but what though ? I pray you say, what would you aske ?

BRAY I assure you, the blade may become the side,  
or thigh of the best prince, in *Europe* 75

EKN I, with a veluet scabberd, I thinke

STEP Nay, and't be mine, it shall haue a veluet scabberd, Couss, that's flat I'de not weare it as 'tis, and you would giue me an angell

BRAY At your woiships pleasure, sir, nay, 'tis a most so pure *Toledo*

STEP I had rather it were a *Spaniard*! but tell me, what shall I giue you for it ? An' it had a siluer hilt

EKN Come, come, you shall not buy it, hold, there's a shilling fellow, take thy rapier 85

STEP Why, but I will buy it now, because you say so, and there's another shilling, fellow I scorne to be out bidden What, shall I walke with a cudgell, like *Higgins Bottom* ? and may haue a rapier, for money ?

EKN You may buy one in the citie 90

STEP Tut, Ile buy this i' the field, so I will, I haue a mind to't, because 'tis a field rapier Tell me your lowest price

EKN You shall not buy it, I say

STEP By this money, but I will, though I giue more 95  
then 'tis worth

EKN Come away, you are a foole

STEP Friend, I am a foole, that's granted but Ile haue it, for that words sake Follow me, for your money

BRAY At your seruice, sir 100



*Act II. Scene v.*

KNOWELL, BRAYNE-WORME

- I Cannot loose the thought, yet, of this letter,  
 Sent to my sonne nor leaue t'admire the change  
 Of manners, and the breeding of our youth,  
 Within the kingdome, since my selfe was one  
 5 When I was yong, he liu'd not in the stewes,  
 Durst haue conceiu'd a scorne, and vtter'd it,  
 On a grey head, age was authoritie  
 Against a buffon and a man had, then,  
 A certaine reuerence pai'd vnto his yeeres,  
 10 That had none due vnto his life So much  
 The sanctitie of some preuail'd, for others  
 But, now, we all are fall'n, youth, from their feare  
 And age, from that, which bred it, good example  
 Nay, would our selues were not the first, euen parents,  
 15 That did destroy the hopes, in our owne children  
 Or they not learn'd our vices, in their cradles,  
 And suck'd in our ill customes, with their milke  
 Ere all their teeth be borne, or they can speake,  
 We make their palats cunning! The first wordes,  
 20 We forme their tongues with, are licentious iests!  
 Can it call, whore? crie, bastard? ô, then, kisse it,  
 A wittie childe! Can't sweare? The fathers dearling!  
 Giue it two plums Nay, rather then 't shall learne  
 No bawdie song, the mother'her selfe will teach it!  
 25 But, this is in the infancie, the dayes  
 Of the long coate when it puts on the breeches,  
 It will put off all this I, it is like  
 When it is gone into the bone alreadie  
 No, no This die goes deeper then the coate,  
 30 Or shirt, or skin It staines, vnto the liuer,  
 And heart, in some And, rather, then it should not,

11 v] Scene III Another Part of Moorfields G 1 loose] lose F2  
 5 yong] young F2 8 buffon] buffon, F2 22 dearling] darling  
 F2 24 mother'her] mother her F2 29, 31, then] than F2

Note, what we fathers doe ! Looke, how we liue !  
 What mistresses we keepe ! at what expense,  
 In our sonnes eyes ! where they may handle our gifts,  
 Heare our lasciuious courtships, see our dalliance, 35  
 Tast of the same prouoking meates, with vs,  
 To ruine of our states ! Nay, when our owne  
 Portion is fled, to prey on their remainder,  
 We call them into fellowship of vice !  
 Baite 'hem with the yong chamber-maid, to seale ! 40  
 And teach 'hem all bad wayes, to buy affliction !  
 This is one path ! but there are millions more,  
 In which we spoile our owne, with leading them  
 Well, I thanke heauen, I neuer yet was he,  
 That trauail'd with my sonne, befoie sixteene, 45  
 To shew him, the *Venetian cortezans*  
 Nor read the grammar of cheating, I had made  
 To my sharpe boy, at twelue repeating still  
 The rule, *Get money* , still, *Get money, Boy* ,  
*No matter, by what meanes* , *Money will doe* 50  
*More, Boy, then my Lords letter* Neither haue I  
 Drest snailes, or mushromes curiously befoie him,  
 Perfum'd my sauces, and taught him to make 'hem ,  
 Preceding still, with my grey gluttonie,  
 At all the ordinaries and only feai'd 55  
 His palate should degenerate, not his manners  
 These are the trade of fathers, now ! how euer  
 My sonne, I hope, hath met within my threshold,  
 None of these houshold precedents , which are strong,  
 And swift, to rape youth, to their precipice 60  
 But, let the house at home be nere so cleane-  
 Swept, or kept sweet from filth , nay, dust, and cob-webs  
 If he will liue, abroad, with his companions,  
 In dung, and leystalls , it is worth a feare  
 Nor is the danger of conuersing lesse, 65  
 Then all that I haue mention'd of example

11 v 37 states] state F2 41 affliction G affliction Fr affection  
 F2 46 cortezans ] Courtizans , F2 49 still] still Ff 51 then]  
 than F2 53 sauces] sauce F2

B R A Y My master ⁊ nay, faith haue at you I am  
flesht now, I haue sped so well Worshipfull sir, I beseech  
you, respect the estate of a poore souldier, I am asham'd  
70 of this base course of life (god's my comfort) but extremitie  
prouokes me to't, what remedie ⁊

K N O I haue not for you, now

B R A Y By the faith I beare vnto truth, gentleman, it is  
no ordinarie custome in me, but only to preserue manhood  
75 I protest to you, a man I haue beene, a man I may be, by  
your sweet bountie

K N O 'Pray thee, good friend, be satisfied

B R A Y Good sir, by that hand, you may doe the part  
of a kind gentleman, in lending a poore souldier the price  
80 of two cannes of beere (a matter of small value) the king of  
heauen shall pay you, and I shall rest thankfull sweet  
worship——

K N O Nay, and you be so importunate

*Hee  
weepes*

B R A Y Oh, tender sir, need will haue his couise I was  
85 not made to this vile vse<sup>1</sup> well, the edge of the enemie  
could not haue abated mee so much It's hard when a man  
hath seru'd in his Princes cause, and be thus—Honorable  
worship, let me deriue a small piece of siluer from you, it  
shall not bee giuen in the course of time, by this good  
90 ground, I was faine to pawne my rapier last night for a poore  
supper, I had suck'd the hilts long before, I am a pagan  
else sweet honor

K N O Beleeue me, I am taken with some wonder,  
To thinke, a fellow of thy outward presence  
95 Should (in the frame, and fashion of his mind)  
Be so degenerate, and sordid-base<sup>1</sup>  
Art thou a man ⁊ and sham'st thou not to beg ⁊  
To practise such a seruile kind of life ⁊  
Why, were thy education ne're so meane,  
100 Hauing thy limbs, a thousand fairer courses  
Offer themselues, to thy election

<sup>11 v</sup> 70 god's] God's F2  
F2 92 honor] Honour F2

86 hard] hard, F2  
94 presence] presence, F2

89 time,] time

Either the warres might still supply thy wants,  
 Or seruice of some vertuous gentleman,  
 Or honest labour nay, what can I name,  
 But would become thee better then to beg ? 105  
 But men of thy condition feed on sloth,  
 As doth the beetle, on the dung shee breeds in,  
 Not caring how the mettall of your minds  
 Is eaten with the rust of idlenesse

Now, afore me, what e're he be, that should 110  
 Relieue a person of thy qualitie,  
 While thou insist's in this loose desperate course,  
 I would esteeme the sinne, not thine, but his

B R A Y Faith sir, I would gladly finde some other course,  
 if so—— 115

K N O I, you'd gladly finde it, but you will not seeke it

B R A Y Alas sir, where should a man seeke ? in the  
 warres, there's no ascent by desert in these dayes, but——  
 and for seruice, would it were as soone purchast, as wisht  
 for (the ayre's my comfort) I know, what I would say 120

K N O What's thy name ?

B R A Y Please you, F I T Z S W O R D, sir

K N O F I T Z-S W O R D ?

Say, that a man should entertayne thee now,  
 Would'st thou be honest, humble, iust, and true ? 125

B R A Y Sir, by the place, and honor of a souldier

K N O Nay, nay, I like not those affected othes,  
 Speake plainly man what think'st thou of my wordes ?

B R A Y Nothing, sir, but wish my fortunes were as  
 happy, as my seruice should be honest 130

K N O Well, follow me, Ile proue thee, if thy deedes  
 Will call a proportion to thy words

B R A Y Yes sir, straight, Ile but garter my hose O that  
 my belly were hoopt now, for I am readie to burst with  
 laughing ! neuer was bottle, or bag-pipe fuller S'lid, was 135  
 there euer seene a foxe in yeeres to betray himselfe thus ?

now shall I be possest of all his counsell and, by that  
 conduit, my yong master Well, hee is resolu'd to proue my  
 honestie, faith, and I am resolu'd to proue his patience oh  
 140 I shall abuse him intollerably This small piece of seruice,  
 will bring him cleane out of loue with the souldier, for euer  
 He will neuer come within the signe of it, the sight of  
 a cassock, or a musket-rest againe Hee will hate the  
 musters at Mile-end for it, to his dying day It's no matter,  
 145 let the world thinke me a bad counterfeit, if I cannot giue  
 him the slip, at an instant why, this is better then to haue  
 staid his iourney! well, Ile follow him oh, how I long to  
 bee employed

*Act III. Scene I.*

MATTHEW, WELL-BRED, BOBADILL, ED  
 KNO'WELL, STEPHEN

YES faith, sir, we were at your lodging to seeke you, too  
 WEL Oh, I came not there to night

BOB Your brother deluered vs as much

WEL Who? my brother DOWNE-RIGHT?

5 BOB He M<sup>r</sup> WELL-BRED, I know not in what  
 kind you hold me, but let me say to you this as sure as  
 honor, I esteeme it so much out of the sunne-shine of  
 reputation, to through the least beame of regard, vpon  
 such a —

10 WEL Sir, I must heare no ill wordes of my brother

BOB I, protest to you, as I haue a thing to be sau'd  
 about me, I neuer saw any gentleman-like part

WEL Good Captayne, *faces about*, to some other  
 discourse

15 BOB With your leaue, sir, and there were no more men  
 liuing vpon the face of the earth, I should not fancie him,  
 by S GEORGE

II v 138 yong] young F<sub>3</sub> 146 then] than F<sub>2</sub> 148 employed ]  
 employed! F<sub>2</sub> III 1] Scene 1 — The Old Jewry A Room in  
 the Windmill Tavern G (but at III II 52, III 129 the action takes  
 place in the street) 8 through] throw F<sub>3</sub> II I, protest] I  
 protest F<sub>2</sub>

MAT Troth, nor I, he is of a rusticall cut, I know not how he doth not carry himselfe like a gentleman of fashion——

20

WEL Oh, M<sup>r</sup> MATTHEW, that's a grace peculiar but to a few, *quos æquus amat* IVPITER

MAT I vnderstand you sir

WEL No question, you doe, or you doe not, sh <sup>Young</sup> NED <sup>Kno't well</sup> KN O'WELL<sup>1</sup> by my soule welcome, how doest thou <sup>enters</sup> sweet spirit, my *Genuus* ? S'lid I shall loue APOLO, and the mad *Thespian* girles the better, while I liue, for this, my deare *furie* now, I see there's some loue in thee ! Sirra, these bee the two I writ to thee of (nay, what a drowsie humour is this now ? why doest thou not speake ?) 30

E KN Oh, you are a fine gallant, you sent me a rare letter !

WEL Why, was't not rare ?

E KN Yes, Ile bee sworne, I was ne're guiltie of reading the like, match it in all PLINIE, or SYMMACHVS's epistles, and Ile haue my iudgement burn'd in the eare for a rogue make much of thy vaine, for it is inimitable But I marle what camell it was, that had the carriage of it ? for doubtlesse, he was no ordinarie beast, that brought it !

WEL Why ?

40

E KN Why, saiest thou ? why doest thou thinke that any reasonable creature, especially in the morning (the sober time of the day too) could haue mis-tane my father for me ?

WEL S'lid, you iest, I hope ?

45

E KN Indeed, the best vse wee can turne it to[o], is to make a iest on't, now but Ile assure you, my father had the full view o' your flourishing stile, some houie before I saw it

WEL What a dull slaue was this ? But, sirrah, what 50 said hee to it, Ifaith ?

E KN Nay, I know not what he said but I haue a shrewd gesse what hee thought

WEL What ? what ?

55 E K N Maſy, that thou art ſome ſtrange diſſolute yong  
fellow, and I a graine or two better, for keeping thee  
companion

W E L Tut, that thought is like the moone in her laſt  
quarter, 'twill change ſhortly but, ſirrha, I pray thee be  
60 acquainted with my two hang-by's, here, thou wilt take  
exceeding pleaſure in 'hem if thou hear'st 'hem once goe  
my wind-inſtruments Ile wind 'hem vp—but what  
ſtrange piece of ſilence is this? the ſigne of the dumbe man?

E K N Oh, ſir, a kinsman of mine, one that may make  
65 your muſique the fuller, and he pleaſe, he has his humour,  
ſir

W E L Oh, what iſt? what iſt?

E K N Nay, Ile neither doe your iudgement, nor his  
folly that wrong, as to prepare your apprehenſion Ile leaue  
70 him to the mercy o' your ſearch, if you can take him, ſo

W E L Well, Captaine B O B A D I L L, M<sup>r</sup> M A T T H E W,  
pray you know this gentleman here, he is a friend of mine,  
and one that will deſerue your affection I know not your  
name ſir, but I ſhall be glad of any occaſion, to render me  
75 more familiar to you

S T E P My name is M<sup>r</sup> S T E P H E N, ſir, I am this  
gentlemans owne couſin, ſir, his father is mine vnckle, ſir,  
I am ſomewhat melancholy, but you ſhall command me,  
ſir, in whatſoeuer is incident to a gentleman

To  
Master  
Stephen  
75 more familiar to you

To Kno'-  
well  
B O B Sir, I muſt tell you this, I am no generall man,  
but for M<sup>r</sup> W E L - B R E D's ſake (you may embrace it, at  
what height of fauour you pleaſe) I doe communicate with  
you and conceiue you, to bee a gentleman of ſome parts,  
I loue few wordes

85 E K N And I feweſ, ſir I haue ſcaſce inow, to thanke  
you

M A T But are you indeed, ſir? ſo giuen to it?

S T E P I, truely, ſir, I am mightily giuen to melancholy

III 1 72 pray] 'pray F2 75 you F2 you F1 77 vnckle,  
ſir,] vnckle, ſir, F2 87 indeed, ſir? F2 indeed ſir? F1 88  
melancholy F2, melancholy, F1

MAT Oh, it's your only fine humour, sir, your true melancholy breeds your perfect fine wit, sir I am melancholy my selfe diuers times, sir, and then doe I no more but take pen, and paper presently, and ouerflow you halfe a score, or a dozen of sonnets, at a sitting

(EKN Sure, he vtters them then, by the grosse)

STEP Truly sir, and I loue such things, out of measure 95

EKN I faith, better then in measure, Ile vnder-take

MAT Why, I pray you, sir, make vse of my studie, it's at your seruice

STEP I thanke you sir, I shall bee bold, I warrant you, haue you a stoole there, to be melancholy' vpon ? 100

MAT That I haue, sir, and some papers therē of mine owne doing, at idle houres, that you'le say there's some sparkes of wit in 'hem, when you see them

WEL Would the sparkes would kindle once, and become a fire amongst 'hem, I might see selfe loue burn t 105 for her heresie

STEP Cousin, is it well ? am I melancholy inough ?

EKN Oh I, excellent !

WEL Captaine BOBADILL why muse you so ?

EKN He is melancholy, too 110

BOB Faith, sir, I was thinking of a most honorable piece of seruice, was perform'd to morrow, being S<sup>t</sup> MARKES day shall bee some ten yeeres, now ?

EKN In what place, Captaine ?

BOB Why, at the beleag'ring of *Strigonium*, where, in 115 lesse then two houres, seuen hundred resolute gentlemen, as any were in *Europe*, lost their liues vpon the breach Ile tell you, gentlemen, it was the first, but the best leagure, that euer I beheld, with these eies, except the taking in of — what doe you call it, last yeere, by the *Genowayes*, but 120 that (of all other) was the most fatall, and dangerous exploit, that euer I was rang'd in, since I first bore armes

III 1 89-90 true melancholy F2 true melancholy, F1 91 selfe] selfe F2 96, 116 then] than F2 100 melancholy] melancholy F2 105 might] might F2 111 honorable] honourable F2 113 day ] day, F2 now ?] now F2 115 leagure] Leagure F3



before the face of the enemy, as I am a gentleman, & souldier

125 S T E P 'So, I had as lief, as an angell, I could sweare as well as that gentleman !

E K N Then, you were a seruitor, at both it seemes ! at *Strigomum* ? and what doe you call't ?

B O B Oh lord, sir ? by S G E O R G E, I was the first  
130 man, that entred the breach and, had I not effected it with resolution, I had bene slaine, if I had had a million of liues

E K N 'Twas pittie, you had not ten , a cats, and your owne, ifaith But, was it possible ?

135 (M A T 'Pray you, marke this discourse, sir

S T E P So, I doe )

B O B I assure you (vpon my reputation) 'tis true, and your selfe shall confesse

E K N You must bring me to the racke, first

140 B O B Obserue me iudicially, sweet sir, they had planted mee three demi-culuerings, iust in the mouth of the breach , now, sir (as we were to giue on) their master gunner (a man of no meane skill, and marke, you must thinke) confronts me with his linstock, readie to giue fire , I spying his  
145 intendment, discharg'd my petrionel in his bosome, and with these single armes, my poore rapier, ranne violently, vpon the *Moores*, that guarded the ordinance, and put 'hem pell-mell to the sword

W E L To the sword ? to the rapier, Captaine ?

150 E K N Oh, it was a good figure obseru'd, sir ! but did you all this, Captaine, without hurting your blade ?

B O B Without any impeach, o' the earth you shall perceiue sir It is the most fortunate weapon, that euer rid on poore gentlemans thigh shal I tell you, sir ? you  
155 talke of *Morglay*, *Excalibur*, *Durindana*, or so ? tut, I lend no credit to that is fabled of 'hem, I know the vertue

III 1 124 souldier ] a Soldier F3 129 lord, sir ?] Lord, sir, F2  
131 slaine,] slain F2 142 gunner] gunner, F2 147 ordinance]  
ordnance F2 151 blade ? F2 , blade F1

of mine owne, and therefore I dare, the boldlier, main  
taine it

STEP I mar'le whether it be a *Toledo*, or no ?

BOB A most perfect *Toledo*, I assure you, sir 160

STEP I haue a countriman of his, here

MAT Pray you, let's see, sir yes faith, it is !

BOB This a *Toledo* ? pish

STEP Why doe you pish, Captaine ?

BOB A *Fleming*, by heauen, Ile buy them for a guilder, 165  
a piece, an' I would haue a thousand of them

EKN How say you, cousin ? I told you thus much ?

WEL Where bought you it, M<sup>r</sup> STEPHEN ?

STEP Of a scurue rogue souldier (a hundred of lice goe  
with him) he swore it was a *Toledo* 170

BOB A poore prouant rapier, no better

MAT Masse, I thinke it be, indeed ! now I looke on't,  
better

EKN Nay, the longer you looke on't, the worse Put  
it vp, put it vp 175

STEP Well, I will put it vp, but by——(I ha' forgot the  
Captaynes oath, I thought to ha' sworne by it) an' ere  
I meet him

WEL O, it is past helpe now, sir, you must haue  
patience 180

STEP Horson connie-catching raskall ! I could eate  
the very hilt for anger !

EKN A signe of good digestion ! you haue an ostrich  
stomack, cousin

STEP A stomack ? would I had him here, you should 185  
see, an' I had a stomack

WEL It's better as 'tis come, gentlemen, shall we goe ?

III 1 157 owne,] owne F2 165 heauen,] heauen F2 176 vp ]  
up, F2 181 connie-catching] cunny-catching F2 183-4 ostrich  
stomack] ostrich-stomack F2

*Act III. Scene II.*

E K N O'WELL, BRAYNE-WORME, STEPHEN,  
WELL-BRED, BOBADILL, MATTHEW

A Miracle, cousin, looke here <sup>1</sup> looke here <sup>1</sup>  
STEP Oh, gods lid, by your leaue, doe you know  
me, sir <sup>2</sup>

BRAY I sir, I know you, by sight

5 STEP You sold me a rapier, did you not <sup>2</sup>

BRAY Yes, marie, did I sir

STEP You said, it was a *Toledo*, ha <sup>2</sup>

BRAY True, I did so

STEP But, it is none <sup>2</sup>

10 BRAY No sir, I confesse it, it is none

STEP Doe you confesse it <sup>2</sup> gentlemen, beare witnesse,  
he has confest it By gods will, and you had not confest  
it

E K N Oh cousin, forbeare, forbeare

15 STEP Nay, I haue done, cousin

WEL Why you haue done like a gentleman, he ha's  
confest it, what would you more <sup>2</sup>

STEP Yet, by his leaue, he is a raskall, vnder his fauour,  
doe you see <sup>2</sup>

20 E K N I, by his leaue, he is, and vnder fauour a prettie  
piece of ciuilitie <sup>1</sup> Sirra, how doest thou like him <sup>2</sup>

WEL Oh, it's a most pretious foole, make much on him  
I can compare him to nothing more happily, then a drumme,  
for euery one may play vpon him

25 E K N No, no, a childe's whistle were farre the fitter

BRAY Sir, shall I intreat a word with you <sup>2</sup>

E K N With me, sir <sup>2</sup> you haue not another *Toledo* to  
sell, ha' you <sup>2</sup>

BRAY You are concepted, sir, your name is M<sup>r</sup>  
30 K N O'WELL, as I take it <sup>2</sup>

III 11 6 I] I, F<sub>2</sub>  
Why] Why, F<sub>2</sub>

9 none <sup>2</sup>] none F<sub>2</sub>  
23 then] than F<sub>2</sub>

12 and] an' F<sub>2</sub>  
29 sir,] sir, F<sub>2</sub>

16

E K N You are i' the right, you meane not to p[ro]ceede  
in the catechisme, doe you ?

B R A Y No sir, I am none of that coat

E K N Of as bare a coat, though, well, say sir

B R A Y Faith sir, I am but seruant to the drum extra- 35  
ordinaie, and indeed (this smokie varnish being washt off,  
and three or four patches remou'd) I appeare your worships  
in reuersion, after the decease of your good father,  
B R A Y N E- W O R M E

E K N B R A Y N E- W O R M E ! S'light, what breath of 40  
a conu[er]ser, hath blowne thee hither in this shape ?

B R A Y The breath o' your letter, sir, this morning the  
same that blew you to the wind-mill, and your father after  
you

E K N My father ? 45

B R A Y Nay, neuer start, 'tis true, he has follow'd you  
ouer the field's, by the foot, as you would doe a hare i' the  
snow

E K N Sirra, W E L- B R E D, what shall we doe, sirra ?  
my father is come ouer, after me 50

W E L Thy fathe[re] ? where is he ?

B R A Y At Iustice C L E M E N T S house here, in *Colman-*  
street, where he but staies my returne, and then

W E L Who's this ? B R A Y N E- W O R M E ?

B R A Y The same, sir 55

W E L Why how, i' the name of wit, com'st thou trans-  
muted, thus ?

B R A Y Faith, a deuise, a deuise nay, for the loue of  
reason, gentlemen, and auoiding the danger, stand not here,  
withdraw, and Ile tell you all 60

W E L But, art thou sure, he will stay thy returne ?

B R A Y Doe I liue, sir ? what a question is that ?

W E L Wee'le prorogue his expectation then, a little  
B R A Y N E- W O R M E, thou thalt goe with vs Come on,

III 11 31 are] are, F1 right, F2 right ? F1 34 though,  
F2 though ? F1 41 shape ? F2 shape F1 43 wind mill ]  
Wind-mill F2 47 held's] fields F2 52 here om F2 52-3  
*Colman-street*] *Coleman street* F2 59 here,] here, F2

65 gentlemen, nay, I pray thee, sweet NED, drooue not  
 'heart, and our wits be so wretchedly dull, that one old  
 plodding braine can out-strip vs all, would we were eene  
 prest, to make porters of, and serue out the remnant of  
 our daies, in *Thames-street*, or at *Custome-house* key, in  
 70 a ciuill warre, against the car-men

B R A Y AMEN, AMEN, AMEN, say I

*Act III. Scene III.*

K I T E L Y, C A S H.

W H a t saies he, T H O M A S ? Did you speake with him ?  
 C A S H He will expect you, sir, within this halfe houre

K I T Has he the money readie, can you tell ?

C A S Yes, sir, the money was brought in, last night

5 K I T O, that's well fetch me my cloke, my cloke

Stay, let me see, an houre, to goe and come,

I, that will be the least and then 'twill be

An houre, before I can dispatch with him,

Or very neere well, I will say two houres

10 Two houres ? ha ? things, neuer dreamt of yet,

May be contriu'd, I, and effected too,

In two houres absence well, I will not goe

Two houres, no, fleeing oportunitie,

I will not giue your subtiltie that scope

15 Who will not iudge him worthie to be rob'd,

That sets his doores wide open to a thiefe,

And shewes the fellow, where his treasure lies ?

Againe, what earthie spirit but will attempt

To taste the fruit of beauties golden tree,

20 When leaden sleepe seales vp the Dragons eyes ?

I will not goe Businesse, goe by, for once

No beautie, no, you are of too good caract,

To be left so, without a guard, or open

III 11 65 gentlemen,] gentlemen, F2 not ] not, F2 66 and]  
 an' F2 III 11 ] Scene II —The Old Jewry Kitely's Warehouse G  
 1 he,] hee F2 13 oportunitie] opportunitie F2 17 fellow,]  
 fellow F2 19 taste the F2 the taste F1

Your lustre too'll enflame, at any distance,  
 Draw courtship to you, as a net doth strawes, 25  
 Put motion in a stone, strike fire from ice,  
 Nay, make a porter leape you, with his burden !  
 You must be then kept vp, close, and well-watch'd,  
 For, giue you oportunitie, no quick sand  
 Deuoures, or swallowes swifter ! He that lends 30  
 His wife (if shee be faire) or time, or place ,  
 Compells her to be false I will not goe  
 The dangers are to many And, then, the dressing  
 Is a most mayne attractiue ! Our great heads,  
 Within the citie, neuer were in safetie, 35  
 Since our wiues wore these little caps Ile change 'hem,  
 Ile change 'hem, streight, in mine Mine shall no more  
 Weare three pild akornes, to make my hornes ake  
 Nor, will I goe I am resolu'd for that  
 Carry' in my cloke againe Yet, stay Yet, doe too 40  
 I will deferre going, on all occasions  
 CASH Sir SNARE, your scriuener, will be there with  
 th'bonds  
 KITE That's true ! foole on me ! I had cleane forgot it,  
 I must goe What's a clocke ? CASH Exchange time,  
 sir  
 KITE 'Heart, then will WELLBRED presently be 45  
 here, too,  
 With one, or other of his loose consorts  
 I am a knaue, if I know what to say,  
 What course to take, or which way to resolu  
 My braine (me thinkes) is like an houre-glasse,  
 Wherein, my' imaginations runne, like sands, 50  
 Filling vp time , but then are turn'd, and turn'd  
 So, that I know not what to stay upon,

III in 24 enflame] inflame F2 27 you,] you F2 29 oportunitie]  
 opportunitie F2 30 Deuoures,] Deuours F2 37 'hei ] 'nem  
 F2 39 Nor,] Nor F2 40 Carry' in] Carry in F2 4 Su ]  
 Sir, F2 (but cf 136, 139) 43 it,] it, F2 44 Exchange time,]  
 Exchange-time F2 46 one,] one F2 49 (me thinkes)] me thinks  
 F2 50 my' imaginations] my' magnations F2 52 So,] So F2

- And lesse, to put in act It shall be so  
 Nay, I dare build vpon his secrecie,  
 55 He knowes not to deceiue me THOMAS? CASH Sir  
 KITE Yet now, I haue bethought me, too, I will not  
 THOMAS, is COB within? CASH I thinke he be, sir  
 KITE But hee'll prate too, there's no speech of him  
 No, there were no man o' the earth to THOMAS,  
 60 If I durst trust him, there is all the doubt  
 But, should he haue a chinke in him, I were gone,  
 Lost i' my fame for euer talke for th'Exchange  
 The manner he hath stood with, till this present,  
 Doth promise no such change! what should I feare then?  
 65 Well, come what will, Ile tempt my fortune, once  
 THOMAS—you may deceiue me, but, I hope  
 Your loue, to me, is more—— CASH Sir, if a seruants  
 Duetie, with faith, may be call'd loue, you are  
 More then in hope, you are possess'd of it  
 70 KITE I thanke you, heartily, THOMAS, Gi' me your  
 hand  
 With all my heart, good THOMAS I haue, THOMAS,  
 A secret to impart, vnto you—but  
 When once you haue it, I must seale your lips vp  
 (So faire, I tell you, THOMAS) CASH Sir, for that——  
 75 KITE Nay, heare me, out Thinke, I esteeme you,  
 THOMAS,  
 When, I will let you in, thus, to my priuate  
 It is a thing sits, neerer, to my crest,  
 Then thou art ware of, THOMAS If thou should'st  
 Reueale it, but—— CASH How? I reueale it? KITE  
 Nay,  
 80 I doe not thinke thou would'st, but if thou should'st  
 'Twere a great weakenesse CASH A great trecherie  
 Giue it no other name KITE Thou wilt not do't, then?  
 CASH Sir, if I doe, mankind disclaime me, euer  
 KITE He will not sweare, he has some reseruatiou,

Some conceal'd purpose, and close meaning, sure 85  
 Else (being vrg'd so much) how should he choose,  
 But lend an oath to all this protestation ?  
 H'is no precisian, that I am certaine of  
 Nor rigid *Roman* catholike Hee'll play,  
 At *Fayles*, and *Tick-tack*, I haue heard him sweare 90  
 What should I thinke of it ? vige him againe,  
 And by some other way ? I will doe so  
 Well, T H O M A S, thou hast sworne not to disclose ,  
 Yes, you did sweare ? C A S Not yet, sir, but I will,  
 Please you—— K I T No, T H O M A S, I dare take thy 95  
 word  
 But , if thou wilt sweare, doe, as thou think'st good ,  
 I am resolu'd without it , at thy pleasure  
 C A S By my soules safetie then, sir, I protest  
 My tongue shall ne're take knowledge of a word,  
 Deliu'e'd me in nature of your trust 100  
 K I T It's too much, these ceremonies need not,  
 I know thy faith to be as firme as rock  
 T H O M A S, come hither, neere we cannot be  
 Too priuate, in this businesse So it is,  
 (Now, he ha's sworne, I dare the safelie ventei) 105  
 I haue of late, by diuers obseruations  
 (But, whether his oath can bind him, yea, or no ,  
 Being not taken lawfully ? ha ? say you ?  
 I will aske counsell, ere I doe proceed )  
 T H O M A S, it will be now too long to stay, 110  
 He spie some fitter time soone, or to morrow  
 C A S Sir, at your pleasure ? K I T I will thinke  
 And, T H O M A S,  
 I pray you search the bookes 'gainst my returne,  
 For the receipts 'twixt me, and T R A P S C A S I will, sir  
 K I T And, heare you, if your mistris brother, W E L- 115  
 B R E D,

III III 88 precisian] precision F2 90 *Tick-'ack*] at *Tick tack* F3  
 93 Well,] Well F2 105 \ enter)] \ enter F3 107 no , F2  
 no', F1



Chance to bring hither any gentlemen,

Ere I come backe , let onc straight bring me word

C A S Very well, sir    K I T To the Exchange , doe  
you heare ?

119 Or here in *Colman-street*, to Iustice C L E M E N T S

Forget it not, nor be not out of the way

C A S I will not, sir    K I T I pray you haue a care on't  
Or whether he come, or no, if any other,

Stranger, or else, faile not to send me word

C A S I shall not, sir    K I T Be't your speciaall  
busnesse

125 Now, to remember it    C A S Sir I warrant you

K I T But, T H O M A S, this is not the secret, T H O M A S,

I told you of    C A S No, sir I doe suppose it

K I T Beleeue me, it is not    C A S Sir I doe beleeue  
you

K I T By heauen, it is not, that's enough    But,  
T H O M A S,

130 I would not, you should vtter it, doe you see ?

To any creature liuing, yet, I care not

Well, I must hence    T H O M A S, conceiue thus much

It was a tryall of you, when I meant

So deepe a secret to you, I meane not this,

135 But that I haue to tell you, this is nothing, this

But, T H O M A S, keepe this from my wife, I chaige you,

Lock'd vp in silence, mid-night, buried here

No greater hell, then to be slaue to feare

C A S Lock'd vp in silence, mid-night, buried here

140 Whence should this flood of passion (trow) take head ? ha ?

Best, dreame no longer of this running humour,

For feare I sinke ! the violence of the streame

Alreadie hath transported me so farre,

That I can feele no ground at all ! but soft,

145 Oh, 'tis our water-bearer    somewhat ha's crost him, now

111 in 125, 128 Sir ] Sir, F<sub>2</sub>    129 But,] But F<sub>2</sub>    131 liuing,]  
living, F<sub>2</sub>    135 you,] you, F<sub>2</sub>    136 you,] you F<sub>2</sub>    138  
then] than F<sub>2</sub>

Act III. Scene III.

C O B, C A S H

Fasting dayes? what tell you me of fasting dayes?  
S'lid, would they were all on a light fire for me They  
say, the whole world shall bee consum'd with fire one day,  
but would I had these ember-weekes, and villanous fridaies  
burnt, in the meane time, and then—— 5

C A S Why, how now C O B, what moues thee to this  
choller? ha?

C O B Collar, master T H O M A S? I scorne your collar,  
I sir, I am none o' your cart-horse, though I carry, and  
draw water An' you offer to ride me, with your collar, or to  
halter either, I may hap shew you a jades trick, sir

C A S O, you'll slip your head out of the collar? why,  
goodman C O B, you mistake me

C O B Nay, I haue my rewme, & I can be angrie as well  
as another, sir 15

C A S Thy rewme, C O B? thy humour, thy humour?  
thou mistak'st

C O B Humour? mack, I thinke it be so, indeed what  
is that humour? some rare thing, I warrant

C A S Mary, Ile tell thee, C O B It is a gentleman-like 20  
monster, bred, in the speciall gallantrie of our time, by  
affectation, and fed by folly

C O B How? must it be fed?

C A S Oh I, humour is nothing, if it bee not fed Didst  
thou neuer heare that? it's a common phrase, *Feed my* 25  
*humour*

C O B Ile none on it Humour, auant, I know you not,  
be gone Let who will make hungrie meales for your  
monster-ship, it shall not bee I Feed you, quoth he?  
S'lid, I ha' much adoe, to feed my selfe, especially, on 30  
these leane rascally dayes, too, and't had beene any other  
day, but a fasting-day (a plague on them all for mee) by this

light, one might haue done the common-wealth good seruice,  
and haue drown'd them all i' the floud, two or three hundred  
35 thousand yeeres agoe O, I doe stomack them hugely !  
I haue a maw now, and't were for S<sup>r</sup> B E V I S his horse,  
against 'hem

C A S I pray thee, good C O B, what makes thee so out of  
loue with fasting-dayes ?

40 C O B Mary that, which will make any man out of loue  
with 'hem, I thinke their bad conditions, and you will  
needs know First, they are of a *Flemmish* breed, I am sure  
on't, for they rauē vp more buttei, then all the dayes of  
the weeke, beside, next, they stinke of fish, and leeke-  
45 porridge miserably thirdly, they'le keepe a man deuoutly  
hungrie, all day, and at night send him supperlesse to bed

C A S Indeed, these are faults, C O B

C O B Nay, and this were all, 'twere something, but they  
are the only knowne enemies, to my generation A fasting-  
50 day, no sooner comes, but my lineage goes to racke, poore  
cobs they smoke for it, they are made martyrs o' the  
gridiron, they melt in passion and your maides too know  
this, and yet would haue me turne H A N N I B A L, and eate  
my owne fish, and bloud My princely couz, fear nothing,  
55 I haue not the hart to deuoure you, & I might be made as  
rich as King C O P H E T V A O, that I had 100me for my  
teares, I could weepe salt-water enough, now, to preserue  
the lues of ten thousand of my kin But I may curse none  
but these filthie *Almanacks*, for an't were not for them, these  
60 dayes of persecution would ne're be knowne Ile bee hang'd,  
an' some Fish mongers sonne doe not make of 'hem, and  
puts in more fasting-dayes then he should doe, because hee  
would vtter his fathers dryed stock-fish, and stinking conger

C A S S'light, peace, thou'lt bee beaten like a stock fish,  
65 else here is M<sup>r</sup> M A T T H E W Now must I looke out for  
a messenger to my master

*He pulls  
out a red  
herring*

III iv 41 and] an' F<sub>2</sub> 43 then] than F<sub>2</sub> 44 beside,] beside  
F<sub>2</sub> 49 enemies,] enemies F<sub>2</sub> 50 lineage] lnage F<sub>2</sub> (cf I iv 6)  
51 cobs] cobs, F<sub>2</sub> 54 fish] Flesh F<sub>3</sub> 55 &] an' F<sub>2</sub> 61 'hem  
F<sub>2</sub> hem F<sub>1</sub> 62 then] than F<sub>2</sub> 65 here is] here's F<sub>2</sub>

Act III. Scene v.

WELL-BRED, ED KNO'WELL, BRAYNE-  
WORME, BOBADILL, MATTHEW, STEPHEN,  
THOMAS, COB

Beshrew me, but it was an absolute good iest, and  
exceedingly well carried !

E KNO I, and our ignorance maintain'd it as well,  
did it not ?

WEL Yes faith, but was't possible thou should'st not  
know him ? I forgue M<sup>r</sup> STEPHEN, for he is stupiditie  
it selfe !

E KN 'Fore god, not I, and I might haue been ioyn'd  
patten with one of the seuen wise masters, for knowing him  
He had so writhen himselfe, into the habit of one of your 10  
poore *Infanterie*, your decay'd, ruinous, worme-eaten  
gentlemen of the round such as haue vowed to sit on the  
skirts of the citie, let your Prouost, and his halfe-dozen of  
halberdeirs doe what they can, and haue translated  
begging out of the old hackney pace, to a fine easie amble, 15  
and made it runne as smooth, of the tongue, as a shoue  
groat shilling Into the likenesse of one of these *Reformato's*  
had he moulded himselfe so perfectly, obseruing euery trick  
of their action, as varying the accent, swearing with an  
*emphasis*, indeed all, with so speciall, and exquisite a grace, 20  
that (hadst thou seene him) thou would'st haue sworne, he  
might haue beene *Serieant-Major*, if not *Lieutenant*  
*Coronell* to the regiment

WEL Why, BRAYNE-WORME, who would haue  
thought thou hadst beene such an artificer ? 25

E KN An artificer ! An architect ! except a man had  
studied begging all his life-time, and beene a weauer of

III v BOBADILL] BOBADILI F2 5 faith,] faith, F2 8 god]  
God F2 and] an' F2 13 let misprinted like F3 14 halber-  
deirs] Halberdiere F2 16 smooth,] smooth F2 of] on F3 19 as]  
as, F2 21 would'st] wouldst F2 22-3 Lieutenant-Corone!] Lie-  
utenant-Collonell F2

language, from his infancie, for the clothing of it ! I neuer saw his riual

30 WEL Where got'st thou this coat, I mar'le ?

B R A Y Of a *Hounds-ditch* man, sir One of the deuil's neere kinsmen, a broker

WEL That cannot be, if the prouerbe hold, for, a craftie knaue needs no broker

35 B R A Y True sir, but I did need a broker, *Ergo*

WEL (Well put off) no craftie knaue, you'll say

E K N Tut, he ha's more of these shifts

B R A Y And yet where I haue one, the broker ha's ten, sir

40 T H O F R A N C I S, M A R T I N, ne're a one to be found, now ? what a spite's this ?

WEL How now, T H O M A S ? is my brother K I T E L Y, within ?

T H O No sir, my master went forth eene now but  
45 master D O W N E R I G H T is within C O B, what C O B ?  
is he gone too ?

WEL Whither went your master ? T H O M A S, canst thou tell ?

T H O I know not, to Iustice C L E M E N T S, I thinke,  
50 sir C O B

E K N Iustice C L E M E N T, what's he ?

WEL Why, doest thou not know him ? he is a citie-  
magistrate, a Iustice here, an excellent good Lawyer, and  
a great scholler but the onely mad, merrie, old fellow in  
55 *Europe* ! I shew'd him you, the other day

E K N Oh, is that he ? I remember him now Good  
faith, and he ha's a very strange presence, mee thinkes, it  
shewes as if hee stood out of the ranke, from other men  
I haue heard many of his iests i' <the> *unversitie* They  
60 say, he will commit a man, for taking the wall, of his  
horse

III v 30 mar'le F2 marl'e F1 32 kinsmen] kinsman F2 37 ha's]  
has F2 39 sir F2 sir, F1 49 not,] not, F2 55 you,]  
you F2 57 ha's] has F2 59 the F2

WEL I, or wearing his cloke of one shoulder, or seruing  
of god any thing indeed, if it come in the way of his  
humour

CAS GASPER, MARTIN, COB 'heart, where *Cash goes  
in and out  
calling*  
should they be, trow ?

BOB Master KITELY's man, 'pray thee vouchsafe vs  
the lighting of this match

CAS Fire on your match, no time but now to vouch-  
safe ? FRANCIS COB 70

BOB Bodie of me ! here's the remainder of seuen  
pound, since yesterday was seuen-night 'Tis your right  
*Trinidado* ! did you neuer take any, master STEPHEN ?

STEP No truely, sir, but I'll learne to take it now,  
since you commend it, so 75

BOB Sir, beleue mee (vpon my relation) for what I tell  
you, the world shal not reprove I have been in the *Indies*  
(where this herb growes) where neither my selfe, nor  
a dozen gentlemen more (of my knowledge) haue receiued  
the tast of any other nutriment, in the world, for the space 80  
of one and twentie weekes, but the fume of this simple onely  
Therefore, it cannot be, but 'tis most diuine ! Further, take  
it in the nature, in the true kind so, it makes an *antidote*,  
that (had you taken the most deadly poysonous plant in all  
*Italy*) it should expell it, and clarifie you, with as much ease, 85  
as I speake And, for your greene wound, your *Balsamum*,  
and your S<sup>t</sup> IOHN's *woort* are all meie gulleries, and trash  
to it, especially your *Trinidado* your *Nicotian* is good too  
I could say what I know of the vertue of it, for the expulsion  
of rhewmes, raw humours, crudities, obstructions, with 90  
a thousand of this kind, but I professe my selfe no *quack-  
saluer* Only, thus much, by HERCVLES, I doe hold it,  
and will affirme it (before any Prince in *Europe*) to be the  
most soueraigne, and precious weede, that euer the earth  
tendred to the vse of man 95

III v 62 of one] on one F3 63 god] God F2 65 s d out] out, F2  
67 'pray] pray F2 70 FRANCIS ] FRANCIS, F2 74 sir F2 sir ? F1  
84 (had] had F2 85 Italy)] Italy, Ff 86 Balsamum,] Balsamum F2  
87 S<sup>t</sup> IOHN's *woort*] S<sup>t</sup> IOHN's-woort F2 88 especially] especially, F2

E K N This speech would ha' done decently in a *tabacco*-traders mouth !

C A S At Iustice C L E M E N T S, hee is in the middle of *Colman*-street

100 C O B O, oh ?

B O B Where's the match I gaue thee ? Master K I T E - L I E S man ?

C A S Would his match, and he, and pipe, and all were at S A N C T O D O M I N G O ! I had forgot it

105 C O B By gods mee, I marle, what pleasure, or felicitie they haue in taking this roguish *tabacco* ! it's good for nothing, but to choke a man, and fill him full of smoke, and embers there were foure dyed out of one house, last weeke, with taking of it, and two more the bell went for, yester-  
110 night, one of them (they say) will ne're scape it he voided a bushell of soot yester-day, vpward, and downeward By the stocks, an' there were no wiser men then I, I'd haue it present whipping, man, or woman, that should but deale with a *tabacco*-pipe, why, it will stifle them all in the end,  
115 as many as vse it, it's little better then rats-bane, or rosaker

*Bobadil  
beates him  
with a  
cudgell*

A L L Oh, good Captayne, hold, hold

B O B You base cullion, you

C A S Sir, here's your match come, thou must needs be  
120 talking, too, tho'art well inough seru'd

C O B Nay, he will not meddle with his match, I warrant you well it shall be a deare beating, and I liue

B O B Doe you prate ? Doe you murmur ?

E K N Nay, good Captayne, will you regard the humour  
125 of a foole ? away, knaue

W E L T H O M A S, get him away

B O B A horson filthie slaue, a dung-worme, an excrement ! Body o' C A E S A R, but that I scorne to let forth so meane a spirit, I'd ha' stab'd him, to the earth

III v 99 *Colman*-street] *Coleman*-street F2 105 maile] mar'le F2  
107 smoke,] smoke F2 112 then] than F2 115 then] than F2  
rats-bane F2 rats bane F1 122 well] well, F2 and] an' F2  
129 him,] him F2

WEL Mary, the law forbid, sir 130

BOB By PHAROAH'S foot, I would haue done it

STEP Oh, he sweares admirably ! (by PHAROAH'S foot) (body of CAESAR) I shall neuer doe it, sure (vpon mine honor, and by Saint GEORGE) no, I ha' not the right grace 135

MAT Master STEPHEN, will you any ? By this aie, the most diuine *tabacco*, that euer I drunke !

STEP None, I thanke you, sir O, this gentleman do's it, rarely too ! but nothing like the other By this aire, as I am a gentleman by—— 140

BRAY Master, glance, glance ! Master WELLBRED ! *Master Stephen is*

STEP As I haue somewhat to be saued, I protest *practis-*

WEL You are a foole It needes no *affidant* *11 g, to '43*

EKN Cousin, will you any *tabacco* ? *poet*

STEP I sir ! vpon my reputation—— 145

EKN How now, cousin !

STEP I protest, as I am a gentleman, but no souldier, indeed

WEL No, Master STEPHEN ? as I remember your name is entred in the artillerie garden ? 150

STEP I sir, that's true Cousin, may I swear, as I am a souldier, by that ?

EKN Oh yes, that you may It's all you haue for your money

STEP Then, as I am a gentleman, and a souldier, it is 15, diuine *tabacco* !

WEL But soft, where's M<sup>r</sup> MATTHEW ? gone ?

BRAY No, sir, they went in here

WEL O, let's follow them master MATTHEW is gone to salute his mistris, in verse Wee shall ha' the 160 happinesse, to heare some of his poetrie, now Hee neuer comes vn furnish'd BRAYNE-WORME ?

STEP BRAYNE-WORME ? Where ? Is this BRAYNE-WORME ?



- 165 E K N I, cousin, no wordes of it, vpon your gentilitie  
 S T E P Not I, body of me, by this aire, S G E O R G E,  
 and the foot of P H A R O A H  
 W E L Rare! your cousins discourse is simply drawn  
 out with oathes  
 170 E K N 'Tis larded with 'hem A kind of french dressing,  
 if you loue it

*Act III. Scene VI.*

K I T E L Y, C O B

H A ? how many are there, sayest thou ?  
 C O B Mary sir, your brother, master W E L L -  
 B R E D—

K I T Tut, beside him what strangers are there, man ?  
 5 C O B Strangers ? let me see, one, two, masse I know  
 not well, there are so many

K I T How ? so many ?

C O B I, there's some fve, or sixe of them, at the most

K I T A swarme, a swarme,  
 10 Spight of the deuill, how they sting my head  
 With forked stings, thus wide, and large ! But, C O B,  
 How long hast thou beene comming hither, C O B ?

C O B A little while, sir

K I T Did'st thou come running ?

15 C O B No, sir

K I T Nay, then I am familiar with thy haste !  
 Bane to my fortunes what meant I to marry ?  
 I, that before was rankt in such content,  
 My mind at rest too, in so soft a peace,

20 Being free master of mine owne free thoughts,  
 And now become a slaue ? What ? neuer sigh,  
 Be of good cheere, man for thou art a cuckold,  
 'Tis done, 'tis done ! nay, when such flowing store,  
 Plentie it selfe, falls in my wiues lap,

25 The *Cornu-copie* will be mine, I know But, C O B,

III v 170 french] French F2 III vi ] Scene III —Colman Street.  
 A Room in Justice Clement's House G

What entertaynement had they ? I am sure

My sister, and my wife, would bid them welcome ! ha ?

C O B Like inough, sir, yet, I heard not a word of it

K I T No their lips were seal'd with kisses, and the  
voyce

Drown'd in a floud of ioy, at their annuall, 30

Had lost her motion, state, and facultie

C O B, which of them was't, that first kist my wife ?

(My sister, I should say) my wife, alas,

I feare not her ha ? who was it, say'st thou ?

C O B By my troth, sir, will you haue the truth of it ? 35

K I T Oh I, good C O B I pray thee, heartily

C O B Then, I am a vagabond, and fitter for *Bride-well*, ✓  
then your worships companie, if I saw any bodie to be kist,  
vnlesse they would haue kist the post, in the middle of the  
ware-house, for there I left them all, at their *tabacco*, with 40  
a poxe

K I T How ? were they not gone in, then, e'ie thou  
cam'st ?

C O B Oh no sir

K I T Spite of the deuill ! what doe I stay here, then ? 45

C O B, follow me

C O B Nay, soft and faire, I haue egges on the spit, I can-  
not goe yet, sir Now am I for some fife and fiftie reasons  
hammering, hammering reuenge oh, for three or foure gallons  
of vineger, to sharpen my wits Reuenge vineger reuenge 50  
vineger, and mustard reuenge nay, and hee had not lyen  
in my house, 't would neuer haue grieu'd me, but being  
my guest, one, that Ile be sworne, my wife ha's lent him her  
smock off her back, while his one shirt ha's beene at washing,  
pawnd her neckerchers for cleane bands for him, sold 55  
almost all my platters, to buy him *tabacco*, and he to turne  
monster of ingratitude, and strike his lawfull host ! well,  
I hope to raise vp an host of furie for't here comes Iustice

C L E M E N T

III v1 35 truth] troth F2 36 thee,] thee F2 38 then] than  
F2 44 Oh] O, F2 51 and] an' F2 53, 54 h'as] has F2 54  
one] own W (from Q)

*Act III. Scene VII.*

CLEMENT, KNO'WELL, FORMALL, COB

What's master K I T E L Y gone ? R O G E R ?  
F O R I, sir

C L E M 'Hart of me ! what made him leaue vs so  
abruptly ! How now, sirra ? what make you here ? what  
5 would you haue, ha ?

C O B And't please your worship, I am a poore neighbour  
of your worships

C L E M A poore neighbour of mine ? why, speake poore  
neighbour

10 C O B I dwell, sir, at the signe of the water-tankard, hard  
by the greene lattice I haue paid scot, and lot there, any  
time this eighteene yeeres

C L E M To the greene lattice ?

C O B No, sir, to the parish mary, I haue seldome  
15 scap't scot-free, at the lattice

C L E M O, well ! what businesse ha's my poore neigh-  
bour with me ?

C O B And't like your worship, I am come, to craue the  
peace of your worship

20 C L E M Of mee knaue ? peace of mee, knaue ? did I e're  
hurt thee ? or threaten thee ? or wrong thee ? ha ?

C O B No, sir, but your worships warrant, for one that  
ha's wrong'd me, sir his armes are at too much libertie,  
I would faine haue them bound to a treatie of peace, an'  
25 my credit could compasse it, with your worship

C L E M Thou goest farre inough about for't, I'am sure

K N O Why, doest thou goe in danger of thy life for him ?  
friend ?

C O B No sir, but I goe in danger of my death, euery  
30 houre, by his meanes an' I die, within a twelue-moneth

III vii 6, 18 And't] An't F<sub>2</sub> 15 scap't] scap'd F<sub>2</sub> 16, 23  
ha's] has F<sub>2</sub> 20 Of mee] Of mee, F<sub>2</sub> e're] e'er F<sub>2</sub> 26 I'am]  
I am F<sub>2</sub> 29 No] No, F<sub>2</sub>

and a day, I may sweare, by the law of the land, that he kill'd me

CLEM How? how knaue? sweare he kill'd thee? and by the law? what pretence? what colour hast thou for that?

COB Mary, and't please your worship, both black, and 35 blew, colour inough, I warrant you I haue it here, to shew your worship

CLEM What is he, that gaue you this, sirra?

COB A gentleman, and a souldier, he saies he is, o' the citie here 40

CLEM A souldier o' the citie? What call you him?

COB Captayne BOBADIL

CLEM BOBADIL? And why did he bob, and beate you, sirrah? How began the quarrell betwixt you ha? speake truely knaue, I aduise you 45

COB Mary, indeed, and please your worship, onely because I spake against their vagrant *tabacco*, as I came by 'hem, when they were taking on't, for nothing else

CLEM Ha? you speake against *tabacco*? FORMALL, his name 50

FORM What's your name, sirra?

COB OLIVER, sir, OLIVER COB, sir

CLEM Tell OLIVER COB, he shall goe to the iayle, FORMALL

FORM OLIVER COB, my master, Iustice CLE- 55 MENT, saies, you shall goe to the iayle

COB O, I beseech your worship, for gods sake, deare master Iustice

CLEM Nay, gods pretious and such drunkards, and tankards, as you are, come to dispute of *tabacco* once, I 60 haue done! away with him

COB O, good master Iustice, sweet old gentleman

KNO Sweet OLIVER, would I could doe thee any good Iustice CLEMENT, let me intreat you, sir

CLEM What? a thred-bare rascall! a begger! a 65

III vii 31 sweare,] swear F2 35 and't] an't F2 38 he,] he F2  
44 you ha? F2 you? ha F1 46 and] an't F2 48 on't,] on't,  
F2 57 gods] Gods F2 59 and such] an' such F2 64 good ] good F2

slaue that neuer drunke out of better then pisse-pot mettle  
 in his life ! and he to depraue, and abuse the vertue of an  
 herbe, so generally receiu'd in the couits of princes, the  
 chambers of nobles, the bowers of sweet ladies, the cabbins  
 70 of souldiers ! R O G E R, away with him, by gods pretious  
 —I say, goe too

C O B Deare master Iustice , Let mee bee beaten againe,  
 I haue deseru'd it but not the prison, I beseech you

K N O Alas, poore O L I V E R !

75 C L E M R O G E R, make him a warrant (hee shall not  
 goe) I but feare the knaue

F O R M Doe not stinke, sweet O L I V E R, you shall not  
 goe, my master will giue you a warrant

C O B O, the Lord maintayne his worship, his worthy  
 80 worship

C L E M Away, dispatch him How now, master  
 K N O'W E L ! In dumps ? In dumps ? Come, this be-  
 comes not

K N O Sir, would I could not feele my cares

85 C L E M Your cares are nothing ! they are like my cap,  
 soone put on, and as soone put off What ? your sonne is  
 old inough, to gouerne himselfe let him runne his course,  
 it's the onely way to make him a stay'd man If he were an  
 vnthrif, a ruffian, a drunkard, or a licentious luer, then  
 90 you had reason , you had reason to take care but, being  
 none of these, mirth's my witnesse, an' I had twise so many  
 cares, as you haue, I'd drowne them all in a cup of sacke  
 Come, come, let's trie it I muse, your parcell of a souldier  
 returns not all this while

Act III. Scene I.

DOWNER-RIGHT, DAME KITELEY

WELL sister, I tell you true and you'll finde it so, in  
the end

DAME Alas brother, what would you haue mee to doe ?  
I cannot helpe it you see, my brother brings 'hem in,  
here, they are his friends 5

DOW His friends ? his fiends S'lud, they doe nothing  
but hant him, vp and downe, like a sort of vnluckie sprites,  
and tempt him to all manner of villanie, that can be thought  
of Well, by this light, a little thing would make me play  
the deuill with some of 'hem, and 't were not more for your 10  
husbands sake, then any thing else, I'd make the house too  
hot for the best on 'hem they should say, and sweare hell  
were broken loose, e're they went hence But by gods will,  
'tis no bodies fault, but yours for, an' you had done, as you  
might haue done, they should haue beene perboy'l'd, and 15  
bak'd too, euery mothers sonne, e're they should ha' come  
in, e're a one of 'hem

DAME God's my life ! did you euer heare the like ?  
what a strange man is this ! Could I keepe out all them,  
thinke you ? I should put my selfe, against halfe a dozen 20  
men ? should I ? Good faith, you ld mad the patient'st body  
in the world, to heare you talke so, without any sense or  
reason !

IV 1 ] Scene 1 — A Room in Kiteley's House G 1 so,] so F2  
5 here,] here, F2 7 hant] haunt F2 11 then] than F2  
12 'hem F2 hem F1 15 perboy'l'd] parboil'd F3 17 in,] in F2

*Act III. Scene II.*

M<sup>rs</sup> BRIDGET, M<sup>r</sup> MATTHEW, DAME KITELY,  
 DOWNER-RIGHT, WEL-BRED, STEPHEN,  
 ED KNO'WELL, BOBADIL,  
 BRAYNE-WORME, CASH

S<sup>eruant</sup> (in troth) you are too prodigall  
 Of your wits treasure, thus to powre it forth,  
 Vpon so meane a subiect, as my worth ?

MAT You say well, mistris, and I meane, as well

5 DOWN Hoy-day, here is stuffe !

WELL O, now stand close pray heauen, shee can get  
 him to reade He should doe it, of his owne naturall  
 impudencie

BRID Seruant, what is this same, I pray you ?

10 MAT Mary, an *Elegie*, an *Elegie*, an odde toy

DOWN To mock an ape withall O, I could sow vp his  
 mouth, now

DAME Sister, I pray you let's heare it

DOWN Are you rime-guen, too ?

15 MAT Mistris, Ile reade it, if you please

BRID Pray you doe, seruant

DOWN O, here's no fopperie ! Death, I can endure the  
 stocks, better

20 EKN What ayles thy brother ? can he not hold his  
 water, at reading of a ballad ?

WELL O, no a rime to him, is worse then cheese, or a  
 bag-pipe But, marke, you loose the protestation

MAT Faith, I did it in an humour, I know not how it  
 15 but, please you come neere, sir This gentleman ha's  
 25 iudgement, hee knowes how to censure of a——pray you  
 sir, you can iudge

STEP Not I, sir vpon my reputation, and, by the foot  
 of PHAROAH

IV II II sow] sew F3  
 23 an] a F

21 then] than F2

22 loose] lose F2

WELL O, chide your cossen, for swearing

EKN Not I, so long as he do's not forswear himselfe 30

BOB Master MATTHEW, you abuse the expectation  
of your deare mistris, and her faire sister Fie, while you  
lue, auoid this prolixitie

MATT I shall, sir well, *Incipere dulce*

EKN How! *Insipere dulce*? a sweet thing to be a 35  
foole, indeed

WELL What, doe you take *Incipere*, in that sense?

EKN You doe not? you? This was your villanie, to  
gull him with a *motte*

WELL O, the Benchers phrase *pauca verba, pauca* 40  
*verba*

MATT *Rare creature, let me speake without offence,  
Would god my rude wordes had the influence,  
To rule thy thoughts, as thy faire lookes doe mine,  
Then should'st thou be his prisoner, who is thine* 45

EKN This is in HERO and LEANDER?

WELL O, I! peace, we shall haue more of this

MATT *Be not unkinde, and faire, mishapen stuffe  
Is of behauour boysterous, and rough*

WELL How like you that, sir?

EKN S'light, he shakes his head like a bottle, to feele  
and there be any braine in it! *Master  
Shpin  
answers  
with  
shaking  
his head*

MATT But obserue the *catastrophe*, now,  
*And I in dutie will exceede all other,  
As you in beautie doe excell loues mother* 55

EKN Well, Ile haue him free of the wit-brokers, for  
hee vtters nothing, but stolne remnants

WELL O, forgiue it him

EKN A filching rogue? hang him And, from the  
dead? it's worse then sacrilege 60

WELL Sister, what ha' you here? verses? pray you, lets  
see Who made these verses? they are excellent good!

iv 11 29 cossen] coussen F2 37 *Incipere* G *Insipere* Ff 43  
Would] The W has got out of position in some copies of F1 and is  
printed before MATT in 42 47 I!] I F2 48 *faire, ] faire, F2*  
49 rough ] rough F2 60 then] than F2



MAT O, master WEL-BRED, 'tis your disposition to say so, sir They were good i' the morning, I made 'hem,  
65 *extempore*, this morning

WEL How? *extempore*?

MAT I, would I might bee hang'd else, aske Captayne  
BOBADILL He saw me write them, at the——(poxe on it) the starre, yonder

70 BRAY Can he find, in his heart, to curse the starres, so?

EKN Faith, his are euen with him they ha' curst him ynough alreadie

STEP Cosen, how doe you like this gentlemans verses?

75 EKN O, admirable! the best that euer I heard, cousse!

STEP Body o' CAESAR! they are admirable!

The best, that euer I heard, as I am a souldier

DOW I am vext, I can hold ne're a bone of mee still!  
80 Heart, I thinke, they meane to build, and breed here!

WEL Sister, you haue a simple seruant, here, that crownes your beautie, with such *encomions*, and deuises you may see, what it is to be the mistris of a wit! that can make your perfections so transparent, that euery bleare eye  
85 may looke through them, and see him drown'd ouer head, and eares, in the deepe well of desire Sister KITELY, I maruaile, you get you not a seruant, that can rime, and doe tricks, too

DOWN Oh monster! impudence it selfe! tricks?

90 DAME Tricks, brother? what tricks?

BRID Nay, speake, I pray you, what tricks?

DAME I, neuer spare any body here but say, what tricks?

BRID Passion of my heart! doe tricks?

95 WEL S'light, here's a trick vyed, and reuyed! why, you munkies, you? what a catter-waling doe you keepe? ha's hee not giuen you rimes, and verses, and tricks?

Dow O, the fiend!

WEL Nay, you, lampe of virginittie, that take it in  
snuffe so! come, and cherish this tame *poeticall furie*, in 100  
your seruant, you'll be begg'd else, shortly, for a conceale-  
ment goe to, reward his muse You cannot giue him lesse  
then a shilling, in conscience, for the booke, he had it out  
of, cost him a teston, at least How now, gallants? M<sup>r</sup>  
MATTHEW? Captayne? What? all sonnes of silence? 105  
no spirit?

Dow Come, you might practise your ruffian-tricks  
somewhere else, and not here, I wusse, this is no tauerne,  
nor drinking-schole, to vent your exploits in

WEL How now! whose cow ha's calu'd? 110

Dow Mary, that ha's mine, sir Nay, Boy, neuer looke  
askance at me, for the matter, Ile tell you of it, I, sir, you,  
and your companions, mend your selues, when I ha' done?

WEL My companions?

Dow Yes sir, your companions, so I say, I am not 115  
afraid of you, nor them neither your hang-byes here You  
must haue your Poets, and your potlings, your *soldado's*, and  
*foolado's*, to follow you vp and downe the citie, and here  
they must come to domineere, and swagger Sirraha, you,  
ballad-singer, and slops, your fellow there, get you out, 120  
get you home or (by this steele) Ile cut off your eares, and  
that, presently

WEL S'light, stay, let's see what he dare doe cut off  
his eares? cut a whetstone You are an asse, doe you see?  
touch any man here, and by this hand, Ile runne my rapier 125  
to the hilts in you

Dow Yea, that would I faine see, boy

DAME O Iesu! murder THOMAS, GASPAR!

BRID Helpe, helpe, THOMAS

EKN Gentlemen, forbear, I pray you

BOB Well, sirrah, you, HOLOFERNES by my  
hand, I will pinck your flesh, full of holes, with my rapier for

*They all  
draw and  
the of the  
horse  
make  
out to part  
them*

iv n 103 then] than F2 115 your] you F1 originally 118 foo-  
ado's.] foolado's F2 122 that,] that F2 127 Yea,] Yea F2

*They offer  
to fight  
againe,  
and are  
parted*

this, I will, by this good heauen Nay, let him come, let  
him come, gentlemen, by the body of Saint G E O R G E, Ile  
not kill him

C A S H Hold, hold, good gentlemen

D o w You whorson, bragging coystrell !

### *Act III. Scene III.*

*To them*

K I T E L Y

W Hy, how now ? what's the matter ? what's the  
stirre here ?

Whence springs the quarrell ? T H O M A S ! where is he ?

Put vp your weapons, and put off this rage

5 My wife and sister, they are cause of this,

What, T H O M A S ? where is this knaue ?

C A S H Here, sir

W E L Come, let's goe this is one of my brothers  
ancient humours, this

10 S T E P I am glad, no body was hurt by his ancient  
humour

K I T E Why, how now, brother, who enforst this brawle ?

D o w A sort of lewd rake-hells, that care neither for god,  
nor the deuill ! And, they must come here to reade ballads,  
15 and rogerie, and trash ! Ile marre the knot of 'hem ere I  
sleepe, perhaps especially B O B, there he that's all  
manner of shapes ! and *Songs, and sonnets*, his fellow

B R I D Brother, indeed, you are too violent,

To sudden, in your humour and, you know

20 My brother W E L-B R E D's temper will not beare

Anie reproofe, chiefly in such a presence,

Where euery slight disgrace, he should receiue,

Might wound him in opinion, and respect

D o w N Respect ? what talke you of respect 'mong  
such,

As ha' nor sparke of manhood, nor good manners ? 25  
 'Sdeynes I am asham'd, to heare you ! respect ?  
 BRID Yes, there was one a ciuill gentleman,  
 And very worthily demean'd himselfe !  
 KITE O, that was some loue of yours, sister !  
 BRID A loue of mine ? I would it were no worse, 30  
 brother !  
 You'lld pay my portion sooner, then you thinke for  
 DAME Indeed, he seem'd to be a gentleman of an  
 exceeding faire disposition, and of verie excellent good  
 parts !  
 KITE Her loue, by heauen ! my wifes minion ! 35  
 Faire disposition ? excellent good parts ?  
 Death, these phrases are intollerable !  
 Good parts ? how should shee know his parts ?  
 His parts ? Well, well, well, well, well, well !  
 It is too plaine, too cleere THOMAS, come hither 40  
 What, are they gone ? CASH I, sir, they went in  
 My mistris, and your sister——  
 KITE Are any of the gallants within ?  
 CASH No, sir, they are all gone  
 KITE Art thou sure of it ? 45  
 CASH I can assure you, sir  
 KITE What gentleman was that they prais'd so,  
 THOMAS ?  
 CASH One, they call him master KNOWELL, a  
 handsome yong gentleman, sir 50  
 KITE I, I thought so my mind gaue me as much  
 Ile die, but they haue hid him i' the house,  
 Somewhere, Ile goe and search goe with me, THOMAS  
 Be true to me, and thou shalt find me a master

iv m 31 then] than F2 35 wifes] Wives F3 43 within ?]  
 within Ff 51 much] much F2

*Act IIII. Scene IIII.*

COB, TIB

What TIB, TIB, I say

TIB How now, what cuckold is that knocks so hard? O, husband, ist you? what's the newes?

COB Nay, you haue stonn'd me, Ifaith! you ha' giu'n  
5 me a knock o' the forehead, will stick by me! cuckold?  
'Slid, cuckold?

TIB Away, you foole, did I know it was you, that  
knockt? Come, come, you may call me as bad, when  
you list

10 COB May I? TIB, you are a whore

TIB You lye in your throte, husband

COB How, the lye? and in my thiote too? doe you  
long to bee stab'd, ha?

TIB Why, you are no souldier, I hope?

15 COB O, must you be stab'd by a souldier? Masse, that's  
true! when was BOBADILL here? your Captayne?  
that rogue, that foist, that fencing *Burgullian*? Ile tickle  
him, ifaith

TIB Why, what's the matter? throw!

20 COB O, he has basted me, rarely, sumptiously! but I  
haue it here in black and white, for his black, and blew  
shall pay him O, the Iustice! the honestest old braue  
*Troian in London*! I doe honour the very flea of his dog  
A plague on him though, he put me once in a villanous filthy  
25 feare, mary, it vanisht away, like the smoke of *tabacco*, but  
I was smok't soundly first I thanke the deuill, and his good  
angell, my guest Well, wife, or TIB (which you will) get  
you in, and lock the doore, I charge you, let no body in to  
you, wife, no body in, to you those are my wordes  
30 Not Captayne BOB himselfe, nor the fiend, in his likenesse,  
you are a woman, you haue flesh and blood enough in you,

iv iv] Scene II — The Lane before Cob's House G 4 Nay.]  
Nay F2 5 forehead.] forehead F2 8 Come begins a new line  
in Ff 20 sumptiously] sumptuously F2 22 honestest] honest F3

to be tempted therefore, keepe the doore, shut, vpon all  
commers

T I B I warrant you, there shall no body enter here,  
without my consent 35

C O B Nor, with your consent, sweet T I B, and so I leaue  
you

T I B It's more, then you know, whether you leaue me so

C O B How ?

T I B Why, sweet 40

C O B Tut, sweet, or sowre, thou art a flowre,  
Keepe close thy doie, I aske no more

Act III. Scene v.

E D K N O'W E L L, W E L L-B R E D, S T E P H E N,  
B R A Y N E-W O R M E

W E L L B R A Y N E-W O R M E, performe this businesse,  
happily, and thou makest a purchase of my loue,  
for-euer

W E L Ifaith, now let thy spirits vse their best faculties  
But, at any hand, remember the message, to my brother 5  
foi, there's no other meanes, to stait him

B R A Y I warrant you, sir, feare nothing I haue a  
nimble soule ha's wakt all forces of my phant'sie, by this  
time, and put 'hem in true motion What you haue possesst  
mee withall, Ile discharge it amply, sir Make it no question 10

W E L Forth, and prosper, B R A Y N E-W O R M E Faith,  
N E D, how dost thou approue of my abilities in this deuise ?

E K N Troth, well, howsoever but, it will come ex  
cellent, if it take

W E L Take, man ? why, it cannot choose but take if 15  
the circumstancies miscarrie not but, tell me, ingenuously,  
dost thou affect my sister B R I D G E T, as thou pretend'st ?

E K N Friend, am I worth beliefe ?

iv iv 38 then] than F2  
Windmill Tavern G

beginning a new line

5 But F2 but Fr

iv v ] Scene III — A Room in the  
B R A Y N E W O R M E, F2 2 and] And F1

3 for-euer ] for euer F2 for-euer, F1

6 meanes,] means F2 8 ha s, has F2

WEL Come, doe not protest In faith, shee is a maide of  
 20 good ornament, and much modestie and, except I concei-  
 u'd very worthily of her, thou shouldest not haue her

EKN Nay, that I am afraid will bee a question yet,  
 whether I shall haue her, or no ?

WEL Slid, thou shalt haue her, by this light, thou shalt  
 25 EKN Nay, doe not sweare

WEL By this hand, thou shalt haue her Ile goe fetch  
 her, presently Point, but where to meet, and as I am an  
 honest man, I'll bring her

EKN Hold, hold, be temperate

30 WEL Why, by——what shall I sweare by ? thou shalt  
 haue her, as I am——

EKN 'Pray thee, be at peace, I am satisfied and doe  
 beleue, thou wilt omit no offered occasion, to make my  
 desires compleat

35 WEL Thou shalt see, and know, I will not

### *Act IIII. Scene VI.*

FORMALL, KNO'WELL, BRAYNE-WORME

W As your man a souldier, sir ?

KNO I, a knaue, I tooke him begging o' the way,  
 This morning, as I came ouer *More*-fields !

O, here he is ! yo' haue made faire speed, beleue me

5 Where, i' the name of sloth, could you be thus——

BRAY Mary, peace be my comfort, where I thought  
 I should haue had little comfort of your worships seruice

KNO How so ?

BRAY O, sir ! your comming to the citie, your enter-  
 10 tainment of me, and your sending me to watch——indeed,  
 all the circumstances either of your charge, or my employ-  
 ment, are as open to your sonne, as to your selfe !

iv v 22 that] that, F2 afraid] afraid, F2 iv v1 ] Scene iv —  
 The Old Jewry G Scene vi —A Street H B Wheatley 3 More-  
 fields] Moore-fields F2 ; thus——] thus ?——F2 6 be] by F2  
 11 employment,] imploiment F2

KNO How should that be! vnlesse that villaine,  
BRAYNE-WORME,

Haue told him of the letter, and discouer'd 15  
All that I strictly charg'd him to conceale? 'tis so!

BRAY I am, partly, o' the faith, 'tis so indeed

KNO But, how should he know thee to be my man?

BRAY Nay, sir, I cannot tell, vnlesse it bee by the  
black art! Is not your sonne a scholler, sir? 20

KNO Yes, but I hope his soule is not allied

Vnto such hellish practise if it were,  
I had iust cause to weepe my part in him,  
And curse the time of his creation

But, where didst thou find them, FITZ-SWORD? 25

BRAY You should rather aske, where they found me,  
sir, for, Ile bee sworne I was going along in the street,  
thinking nothing, when (of a suddain) a voice calls, M<sup>r</sup>

KNO-WEL's man, another cries, souldier and thus, halte  
a dosen of 'hem, till they had cal'd me within a house where 30

I no sooner came, but they seem'd men, and out flue al their  
rapiers at my bosome, with some three or foure score oathes

to accompanie 'hem, & al to tel me, I was but a dead man,  
if I did not confesse where you were, and how I was im-

ployed, and about what, which, when they could not get 35  
out of me (as I protest, they must ha' dissected, and made

an *Anatomie* o' me, first, and so I told 'hem) they lockt  
mee vp into a roome i' the top of a high house, whence, by

great miracle (hauing a light heart) I slid downe, by a  
bottom of pack-thred, into the street, and so scapt But, 40

sir, thus much I can assure you, for I heard it, while I was  
lockt vp, there were a great many rich merchants, and

braue citizens wiues with 'hem at a feast, and your sonne,  
M<sup>r</sup> EDWARD, with-drew with one of 'hem, and has

pointed to meet her anon, at one COBS house, a water- 45  
bearer, that dwells by the wall Now, there, your worship

iv v1 17 am,] am F2 27 sir,] sir, F2 sworne] sworne, F2  
28 calls,] calls F2 29 KNO-WEL's] KNOWEL's F2 30 house]  
house, F2 31 they F2 thy F1 men] mad-men W con] flue]  
flew F2 43 feast,] feast F2 46 there,] there F2



shall be sure to take him, for there he preyes, and faile he will not

KNO Nor, will I faile, to breake his match, I doubt not  
50 Goe thou, along with Iustice CLEMENT's man,

And stay there for me At one COBS house, sar'st thou?

BRAV I sir, there you shall haue him Yes? Inuisible?  
Much wench, or much sonne! 'Slight, when hee has  
stard there, three or foure houres, traueilling with the  
55 expectation of wonders, and at length be deliuer'd of aire  
ô, the sport, that I should then take, to looke on him, if I  
durst! But, now, I meane to appeare no more afore him in  
this shape I haue another trick, to act, yet O, that I were  
so happy, as to light on a nupson, now, of this Iustices  
60 nouice Sir, I make you stay somewhat long

FORM Not a whit, sir 'Pray you, what doe you meane?  
sir?

BRAV I was putting vp some papers

FORM You ha' beene lately in the warres, sir, it seemes

65 BRAV Mary haue I, sir, to my losse and expence of  
all, almost——

FORM Troth sir, I would be glad to bestow a pottle of  
wine o' you, if it please you to accept it——

BRAV O, sir——

70 FORM But, to heare the manner of your seruices, and  
your deuices in the warres, they say they be very strange,  
and not like those a man reades in the *Romane* histories, or  
sees, at *Mile-end*

BRAV No, I assure you, sir, why, at any time when it  
75 please you, I shall be readie to discourse to you, all I know  
and more too, somewhat

FORM. No better time, then now, sir, wee'll goe to the  
wind-mill there we shall haue a cup of neate grist, wee call  
it I pray you, sir, let mee request you, to the wind-mill

80 BRAV Ile follow you, sir, and make grist o' you, if I  
haue good lucke

<sup>iv vi</sup> 47 preyes]presy F<sub>2</sub> 49 KN]E KNO F<sub>2</sub> 56 sport,]sport F<sub>2</sub>  
61 'Pray]Pray F<sub>2</sub> meane?]meane, F<sub>2</sub> 74 sir,]sir, F<sub>2</sub> 77 then]  
than F<sub>2</sub> 78, 79 wind-mill]Wind-mill F<sub>2</sub> 79 you, to]you to F<sub>2</sub>

## Act III. Scene VII.

MATTHEW, ED KNO'WELL, BOBADILL, STEPHEN,  
DOWNERIGHT

*To trem*

Sir, did your eyes euer tast the like clowne of him, where  
we were to day, M<sup>r</sup> WELBRED's halfe brother ?  
I thinke, the whole earth cannot shew his paralell, by this  
day-light

EKN We were now speaking of him Captayne  
BOBADILL tells me, he is fall'n foule o'you, too

MAT O, I, sir, he threatned me, with the bastinado

BOB I, but I thinke, I taught you preuention, this  
morning, for that— You shall kill him, beyond question  
if you be so generously minded 10

MAT Indeed, it is a most excellent trick !

BOB O, you doe not giue spirit enough, to your motion, *He bruc-*  
you are too tardie, too heauie ! ô, it must be done like *ues at a*  
lightning, hay ? *post*

MAT Rare Captaine ! 15

BOB Tut, 'tis nothing, and t be not done in a—*punto* !

EKN Captaine, did you euer proue your selfe, vpon  
any of our masters of defence, here ?

MAT O, good sir ! yes, I hope, he has

BOB I will tell you, sir Vpon my first comming to the 20  
citie, after my long trauaile, for knowledge (in that mysterie  
only) there came three, or foure of 'hem to me, at a gentle-  
mans house, where it was my chance to be resident, at that  
time, to intreat my presence at their scholes, and with-all  
so much importun'd me, that (I protest to you as I am a 25  
gentleman) I was asham'd of their rude demeanor, out of  
all measure well, I told 'hem, that to come to a publike

iv vii ] Scene v —Moorfields G Scene vi —A Street H B H Hot-  
lev Ff arrange the characters in two lines MATTHEW BOBADILL |  
STEPHEN, DOWNERIGHT Ff prints 'To them' parallel with the first  
line, F2 with the second 16 and 't] an't F2 17 selfe,] selfe F2  
18 defence,] defence F2 19 hope ] hope F2 25 you] you F2 26  
demeanor] demeanour F2 27 that] that, F2

schoole, they should pardon me, it was opposite (in *diameter*)  
to my humour, but, if so they would giue their attendance  
30 at my lodging, I protested to doe them what right or  
fauour I could, as I was a gentleman, and so forth

E K N So, sir, then you tried their skill ?

B O B Alas, soone tried ! you shall heare sir Within two  
or three daies after, they came , and, by honestie, faire sir,  
35 beleue mee, I grac't them exceedingly, shew'd them some  
two or three tricks of preuention, haue purchas'd 'hem,  
since, a credit, to admiration ! they cannot denie this and  
yet now, they hate mee, and why ? because I am excellent,  
and for no other vile reason on the earth

40 E K N This is strange, and barbarous ! as euer I heard !

B O B Nay, for a more instance of their preposterous  
natures, but note, sir They haue assaulted me some three,  
foure, fiae, sixe of them together, as I haue walkt alone, in  
diuers skirts i' the towne, as *Turne-bull*, *White-chappell*,  
45 *Shore-dutch*, which were then my quarters, and since vpon  
the *Exchange*, at my lodging, and at my ordinarie where  
I haue driuen them afore me, the whole length of a street,  
in the open view of all our gallants, pittying to hurt them,  
beleue me Yet, all this lenitie will not ore-come their  
50 spleene they will be doing with a pismier, raysing a hill,  
a man may spurne abroad, with his foot, at pleasure By  
my selfe, I could haue slaine them all, but I delight not in  
murder I am loth to beare any other then this bastinado  
for 'hem yet, I hold it good politie, not to goe disarm'd,  
55 for though I bee skilfull, I may bee oppress'd with multi-  
tudes

E K N I, beleue me, may you sir and (in my conceit)  
our whole nation should sustaine the losse by it, if it were so

B O B Alas, no what's a peculiar man, to a nation ? not  
60 seene

E K N O, but your skill, sir !

iv vii 29 so] so be F2 35 grac't] grac'd F2 45 quarters,]  
quarters, F2 since] since, F2 49 Yet,] Yet F2 53 then]  
than F2 54 yet,] yet F2 61 sir !] sir F2

B O B Indeed, that might be some losse , but, who respects it ? I will tell you, sir, by the way of priuate, and vnder seale , I am a gentleman, and liue here obscure, and to my selfe but, were I knowne to hei Maestie, and the 65 Lords (obserue mee) I would vnder-take (vpon this poore head, and life) for the publique benefit of the state, not only to spare the intire liues of her subiects in generall, but to saue the one halfe, nay, three parts of her yeerely charge, in holding warre, and against what enemie soeuer And how 70 would I doe it, thinke you ?

E K N Nay, I know not, nor can I conceiue

B O B Why thus, sir I would select nineteene, more, to my selfe, throughout the land , gentlemen they should bee of good spirit, strong, and able constitution, I would choose 75 them by an instinct, a character, that I haue and I would teach these nineteene, the speciall rules, as your *Punto* your *Reuerso*, your *Stoccata*, your *Imbrociata*, your *Passada*, your *Montanto* till they could all play very neare, or altogether as well as my selfe This done, say the enemie 80 were fortie thousand strong, we twentie would come into the field, the tenth of *March*, or thereabouts and wee would challenge twentie of the enemie , thcy could not, in their honour, refuse vs, well, wee would kill them challenge twentie more, kill them , twentie more, kill them , 85 twentie more, kill them too , and thus, would wee kill, euery man, his twentie a day, that's twentie score , twentie score, that's two hundreth , two hundreth a day, fise dayes a thousand , fortie thousand , fortie times fise, fise times fortie, two hundreth dayes kills them all vp, by computation 90 And this, will I venture my poore gentleman-like carcasce, to performe (prouided, there bee no treason practis'd vpon vs) by faire, and discreet manhood, that is, ciuilly by the sword

E K N Why, are you so sure of your hand, Capitaine, at 95 all times ?

B O B Tut, neuer misse thrust, vpon my reputation with you

E K N I would not stand in D O W N E R I G H T S state,  
100 then, an' you meet him, for the wealth of any one street in  
*London*

B O B Why, sir, you mistake me ! if he were here now,  
by this welkin, I would not draw my weapon on him !  
let this gentleman doe his mind but, I will bastinado him  
105 (by the bright sunne) where-euer I meet him

M A T Faith, and Ile haue a fling at him, at my distance

*Downe-  
right  
walkes  
ouer the  
stage*

E K N Gods so', looke, where he is yonder he goes

D O W What peeuish luck haue I, I cannot meet with  
these bragging raskalls ?

110 B O B It's not he ? is it ?

E K N Yes faith, it is he

M A T Ile be hang'd, then, if that were he

E K N Sir, keepe your hanging good, for some greater  
matter, for I assure you, that was he

115 S T E P Vpon my reputation, it was hee

B O B Had I thought it had beene he, he must not haue  
gone so but I can hardly be induc'd, to beleeeue, it was he,  
yet

E K N That I thinke, sir But see, he is come againe !

120 D O W Q, P H A R O A H S foot, haue I found you ? Come,  
draw, to your tooles draw, gipsie, or Ile thresh you

B O B Gentleman of valour, I doe beleeeue in thee, heare  
me—

D O W Draw your weapon, then

125 B O B Tall man, I neuer thought on it, till now (body of  
me) I had a warrant of the peace, serued on me, euen now,  
as I came along, by a water-bearer, this gentleman saw it,  
M<sup>r</sup> M A T T H E W

129 D O W 'Sdeath, you will not draw, then ?

*He beates  
him, and  
disarmes  
him*

B O B Hold, hold, vnder thy fauour, forbeare

D O W Prate againe, as you like this, you whoreson

foist, you You'le controll the point, you ? Your consort is gone ? had he staid, he had shar'd with you, sir *Matthew runs away*

B O B Well, gentlemen, beare witnesse, I was bound to the peace, by this good day 135

E K N No faith, it's an ill day, Capitaine, neuer reckon it other but, say you were bound to the peace, the law allowes you, to defend your selfe that'll proue but a poore excuse

B O B I cannot tell, sir I desire good construction, in faire sort I neuer sustain'd the like disgrace (by heauen) 140  
sure I was strooke with a plannet thence, for I had no power to touch my weapon

E K N I, like inough, I haue heard of many that haue beene beaten vnder a plannet goe, get you to a surgeon 'Slid, an' these be your tricks, your *passada's*, and your 145  
*mountanto's*, Ile none of them O, manners ! that this age should bring forth such creatures ! that Nature should bee at leisure to make 'hem ! Come, cousse

S T E P Masse, Ile ha' this cloke

E K N Gods will, 'tis D O W N E R I G H T's 150

S T E P Nay, it's mine now, another might haue tane v p, aswell as I Ile weare it, so I will

E K N How, an' he see it ? hee'll challenge it, assure your selfe

S T E P I, but he shall not ha' it, Ile say, I bought it 155

E K N Take heed, you buy it not, too deare, cousse

### Act IIII. Scene VIII.

KITELY, WELBRED, DAME KIT BRIDGET,  
BRAYNE-WORME, CASH

NOW, trust me brother, you were much to blame,  
T'incense his angel, and disturbe the peace,  
Of my poore house, where there are sentinells  
That euery minute watch, to giue alarmes,

iv vii 141 strooke] struck F2 145 *passada's*] *passadaes* F2  
146 *mountanto's*,] *mountantoes* F2 148 'hem F2 hem F1 151  
tane] tane't F2 153 an'] an F2 iv viii ] Scene vi — A Room in  
Kitley's House G

5 Of ciuill warie, without adiection  
Of your assistance, or occasion

WELL No harme done, brother, I warrant you since  
there is no harme done Anger costs a man nothing and  
a tall man is neuer his owne man, till he be angrie To  
10 keepe his valure in obscuritie, is to keepe himselfe, as it were,  
in a cloke-bag What's a musitian, vnlesse he play? what's  
a tall man, vnlesse he fight? For, indeed, all this, my wise  
brother stands vpon, absolutely and, that made me fall  
in with him, so resolutely

15 DAME I, but what harme might haue come of it, brother?

WELL Might, sister? so, might the good warme  
clothes, your husband weares, be poyson'd, for any thing  
he knowes or the wholesome wine he drunke, euen now,  
at the table

20 KITE Now, god forbid O me Now, I remember,  
My wife drunke to me, last, and chang'd the cup  
And bade me weare this cursed sute to day  
See, if heau'n suffer murder vndiscover'd!

I feele me ill, giue me some *muthridate*,  
25 Some *muthridate* and oile, good sister, fetch me,  
O, I am sicke at heart! I burne, I burne  
If you will saue my life, goe, fetch it me

WELL O, strange humour! my verie breath ha's  
poyson'd him

30 BRID Good brother, be content, what doe you meane?  
The strength of these extreme conceits, will kill you

DAME Beshrew your heart-bloud, brother WELL-  
BRED, now,

For putting such a toy into his head

WELL Is a fit *simile*, a toy? will he be poyson'd with  
35 a *simile*? Brother KITELY, what a strange, and idle  
imagination is this? For shame, bee wiser O' my soule,  
there's no such matter

iv viii 8 done] done, Q, G 10 valure] valour F2 himselfe,]  
himself, F2 12 For,] For F2 13 and,] and F2 20 god] God  
F2 23 vndiscover'd] vndiscour'd F1 undiscover'd F2 32-3  
Verse in Q prose in Ff 34 simile,] simile F2 36 O'] O F2

K I T E Am I not sicke ? how am I, then, not poyson'd ?  
Am I not poyson'd ? how am I, then, so sicke ?

D A M E If you be sicke, youre owne thoughts make you 40  
sicke

W E L L His iealousie is the poyson, he ha's taken

B R A Y M<sup>r</sup> K I T E L Y, my master, Iustice C L E M E N T, *He comes  
asig' is'd  
like*  
salutes you, and desires to speake with you, with all  
possible speed

K I T E No time, but now ? when, I thinke, I am sicke ? *Justice  
Clements  
man*  
very sicke ! well, I will wait vpon his worship T H O M A S, 46  
C O B, I must seeke them out, and set 'hem sentinells, till  
I returne T H O M A S, C O B, T H O M A S

W E L L This is perfectly rare, B R A Y N E-W O R M E !  
but how got'st thou this apparell, of the Iustices man ? 50

B R A Y Mary sir, my proper fine pen man, would needs  
bestow the grist o'me, at the wind-mil, to hear some martial  
discourse, where so I marshal'd him, that I made him  
drunke, with admiration ! &, because, too much heat was  
the cause of his distemper, I stript him starke naked, as he 55  
lay along asleepe, and borrowed his sute, to deliuer this  
counterfeit message in, leauing a rustie armor, and an  
old browne bill to watch him, till my retuine which shall  
be, when I ha' pawn'd his apparell, and spent the better  
part o' the money, perhaps 60

W E L L Well, thou art a successfull merry knaue,  
B R A Y N E-W O R M E, his absence will be a good subiect for  
more mirth I pray thee, returne to thy yong master, and  
will him to meet me, and my sister B R I D G E T, at the  
tower instantly for, here, tell him, the house is so stor'd 65  
with iealousie, there is no roome for loue, to stand vpriht  
in We must get our fortunes committed to some larger  
prison, say, and, then the tower, I know no better aire  
nor where the libertie of the house may doe vs more present  
seruice Away 70

K I T E Come hether, T H O M A S Now, my secret's ripe,  
And thou shalt haue it lay to both thine eares



Harke, what I say to thee I must goe forth, T H O M A S  
Be carefull of thy promise, keepe good watch,

75 Note euery gallant, and obserue him well,  
That enters in my absence, to thy mistris  
If shee would shew him roomes, the iest is stale,  
Follow 'hem, T H O M A S, or else hang on him,  
And let him not goe after, marke their lookes,

80 Note, if shee offer but to see his band,  
Or any other amorous toy, about him,  
But praise his legge, or foot, or if shee say,  
The day is hot, and bid him feele her hand,  
How hot it is, ô, that's a monstrous thing!

85 Note me all this, good T H O M A S, marke their sighes,  
And, if they doe but whisper, breake 'hem off  
Ile beare thee out in it Wilt thou doe this?  
Wilt thou be true, my T H O M A S? C A S As truth's selfe,  
sir

K I T E Why, I beleue thee where is C O B, now?  
C O B?

90 D A M E Hee's euer calling for C O B! I wonder, how hee  
imployes C O B, so!

W E L L Indeed, sister, to aske how hee imployes C O B,  
is a necessarie question for you, that are his wife, and a  
thing not very easie for you to be satisfied in but this Ile  
95 assure you, C O B's wife is an excellent bawd, sister, and,  
often-times, your husband hants her house, mary, to what  
end, I cannot altogether accuse him, imagine you what you  
thinke conuenient But, I haue knowne, faire hides haue  
foule hearts, e'er now, sister

100 D A M E Neuer said you truer then that, brother, so  
much I can tell you for your learning T H O M A S, fetch  
your cloke, and goe with me, Ile after him presently I  
would to fortune, I could take him there, ifaith Il'd  
returne him his owne, I warrant him

105 W E L L So, let 'hem goe this may make sport anon

Now, my faire sister in-law, that you knew, but how happie  
a thing it were to be faire, and beautifull ?

B R I D That touches not me, brother

W E L L That's true, that's euen the fault of it  
for, indeede, beautie stands a woman in no stead, vnlesse it 110  
procure hei touching But, sister, whether it touch you,  
or no, it touches your beauties, and, I am sure, they will  
abide the touch, an' they doe not, a plague of all ceruse, say  
I and, it touches mee to in part, though not in the—  
Well, there's a deare and respected friend of mine, sister, 115  
stands very strongly, and worthily affected toward you,  
and hath vow'd to inflame whole bone-fires of zeale,  
at his heart, in honor of your perfections I haue alreadie  
engag'd my promise to bring you, where you shall heare  
him confirme much more N E D K N O'W E L L is the man, 120  
sister There's no exception against the partie You are  
ripe for a husband, and a minutes losse to such an occasion  
is a great trespasse in a wise beautie What say you  
sister ? On my soule hee loues you Will you giue him the  
meeting ? 125

B R I D Faith, I had very little confidence in mine owne  
constancie, brother, if I durst not meet a man but this  
motion of yours, sauours of an old knight aduenturers  
seruant, a little too much, me thinkes

W E L L What's that, sister ? 130

B R I D Mary, of the squire

W E L L No matter if it did, I would be such an one for  
my friend, but see ! who is return'd to hinder vs ?

K I T E What villanie is this ? call'd out on a false message ?  
This was some plot ! I was not sent for B R I D G E T, 135  
Where's your sister ? B R I D I thinke shee be gone forth,

SII

K I T E How ! is my wife gone forth ? whether for gods  
sake ?

B R I D Shee's gone abroad with T H O M A S

IV viii 110 for,] for F2 112 and,] and F2 118 honor] honour  
F2 130-1 One line in F2 137 whether] whither F2

K I T E Abroad with T H O M A S ? oh, that villaine dors  
me  
140 He hath discouer'd all vnto my wife !  
Beast that I was, to trust him whither, I pray you,  
Went shee ? B R I D I know not, sir W E L L Ile tell you,  
brother,  
Whither I suspect shee's gone K I T E Whither, good  
brother ?  
W E L L To C O B S house, I beleeeue but, keepe my  
145 counsaile  
K I T E I will, I will to C O B S house ? doth shee hant  
C O B S ?  
Shee's gone a' purpose, now, to cuckold me,  
With that lewd raskall, who, to win her fauour,  
Hath told her all W E L Come, hee's once more gone  
150 Sister, let's loose no time, th'affaire is worth it

*Act III. Scene IX.*

M A T T H E W, B O B A D I L, B R A Y N E - W O R M E

[To them]

[D O W N E - R I G H T]

I Wonder, Captayne, what they will say of my going away ?  
ha ?

B O B Why, what should they say ? but as of a discreet  
gentleman ? quick, warie, respectfull of natures faire linea-  
5 ments and that's all ?

M A T Why, so ! but what can they say of your beating ?

B O B A rude part, a touch with soft wood, a kind of  
grosse batterie vs'd, laid on strongly, borne most patiently  
and that's all

10 M A T I, but, would any man haue offered it in *Venice* ?  
as you say ?

B O B Tut, I assure you, no you shall haue there your

iv viii 141-3 *Whalley's arrangement* Beast went shee ? | B R I D  
sir | W E L L Ile gone | K I T E brother ? Ff 145 counsaile |  
counsell F2 147 a' | a F2 149 gone | gone, F2 150 loose | lose F2  
iv 15 ] Scene vii — A Street G B R A Y N E - W O R M E ] B R A Y N E - W O R M E, Ff

*Nobilis*, your *Gentilezza*, come in brauely vpon your *reuerse*, stand you close, stand you firme, stand you faire, saue your *retricato* with his left legge, come to the *assalto* with the 15 right, thrust with braue steele, defie your base wood ! But, wherefore doe I awake this remembrance ? I was fascinated, by I V P I T E R fascinated but I will be vn witch'd, and reueng'd, by law

M A T Doe you heare ? ist not best to get a warrant, and 20 haue him arrested, and brought before Iustice C L E M E N T ?

B O B It were not amisse, would we had it

M A T Why, here comes his man, let's speake to him.

B O B Agreed, doe you speake

M A T Saue you, sir 25

B R A Y With all my heart, sir

M A T Sir, there is one D O W N E R I G H T, hath abus'd this gentleman, and my selfe, and we determine to make our amends by law, now, if you would doe vs the fauour, to procure a warrant, to bring him afore your master, you 30 shall bee well considered, I assure you, sir

B R A Y Sir, you know my seruice is my liuing, such fauours as these, gotten of my master, is his only preterment, and therefore, you must consider me, as I may make benefit of my place 35

M A T How is that, sir ?

B R A Y Faith sir, the thing is extraordinarie, and the gentleman may be, of great accompt yet, bee what hee will, if you will lay mee downe a brace of angells, in my hand, you shall haue it, otherwise not 40

M A T How shall we doe, Captayne ? he askes a brace of angells, you haue no monie ?

B O B Not a crosse, by fortune

M A T Nor I, as I am a gentleman, but two pence, left of my two shillings in the morning for wine, and redish let's 45 find him some pawne

iv ix 25-6 One line in F2  
sir ? F I 32 liuing,] living, F2 25 Saue] 'Save F2 26 sir F2  
36 that, sir ?] that ? sir Ff 33 master.] master F2  
45 redish] raddish F2

B O B Pawne ⁊ we haue none to the value of his demand

M A T O, yes I'll pawne this iewell in my eare, and  
you may pawne your silke stockings, and pull vp your  
50 bootes, they will ne're be mist It must be done, now

B O B Well, an' there be no remedie Ile step aside, and  
pull 'hem off

M A T Doe you heare, sir ⁊ wee haue no store of monie  
at this time, but you shall haue good pawns looke you,  
55 sir, this iewell, and that gentlemans silke stockings, because  
we would haue it dispatcht, e're we went to our chambers

B R A Y I am content, sir, I will get you the warrant  
presently, what's his name, say you ⁊ D O W N E - R I G H T ⁊

M A T I, I, G E O R G E D O W N E - R I G H T

60 B R A Y What manner of man is he ⁊

M A T A tall bigge man, sir, hee goes in a cloke, most  
commonly, of silke russet, laid about with russet lace

B R A Y 'Tis very good, sir

M A T Here sir, here's my iewell

65 B O B And, here, are stockings

B R A Y Well, gentlemen, Ile procure you this warrant  
presently, but, who will you haue to serue it ⁊

M A T That's true, Captaine that must be consider'd

B O B Bodie o'me, I know not! 'tis seruice of danger!

70 B R A Y Why, you were best get one o' the varlets o'  
the citie, a serieant Ile appoint you one, if you please

M A T Will you, sir ⁊ why, we can wish no better

B O B Wee'll leaue it to you, sir

B R A Y This is rare! now, will I goe pawne this cloke  
75 of the Iustice's mans, at the brokers, for a varlets sute, and  
be the varlet my selfe, and get either more pawns, or  
more monie of D O W N E - R I G H T, for the arrest

iv ix 49, 55 silke stockings] silke-stockings F2  
silke-russet F2 64 iewell ] iewell ⁊ Ff  
stockings W 67 presently, ] presently, F2  
danger ⁊ F1 71 serieant ] serjeant, F2

62 silke russet]  
65 stockings] my  
69 danger! F2

Act III. Scene x.

KNO'WEL, TIB, CASH, DAME KITELY,  
KITELY, COB

O H, here it is, I am glad I haue found it now  
Ho? who is within, here?

TIB I am within sir, what's your pleasure?

KNO To know, who is within, besides your selfe

TIB Why, sir, you are no constable, I hope? 5

KNO O! feare you the constable? then, I doubt not,  
You haue some guests within, deserue that feare,  
He fetch him straight TIB O' gods name, sir

KNO Goe to Come, tell me, Is not yong KNO'WEL,  
here?

TIB Yong KNO'WEL? I know none such, sir, o' mine 10  
honestie!

KNO Your honestie? dame, it flies too lightly from you  
There is no way, but, fetch the constable

TIB The constable? the man is mad, I thinke

CAS Ho, who keepe house, here?

KNO O, this is the female copes mate of my sonne? 15  
Now shall I meet him straight DAME Knock,

THOMAS, hard

CAS Ho, good wife? TIB Why, what's the matter  
with you?

DAME Why, woman, grieues it you to ope' your doore?  
Belike, you get something, to keepe it shut

TIB What meane these questions, 'pray yee?

DAME So strange you make it? is not my husband,  
here?

KNO Her husband! DAME My tryed husband,  
master KITELY

TIB I hope, he needes not to be tryed, here

iv x] Scene viii —The Lane before Cob's House G 6 not, Q  
not Ff 9, 10 yong] young F2 10 KNO'WEL F2 KNO-WEL F1  
18 ope'] ope F2 19 something,] something F2 22 Two vnes in Ff

DAME No, dame he do's it not for need, but pleasure

25 TIB Neither for need, nor pleasure, is he here

KNO This is but a deuice, to balke me withall

Soft, who is this ? 'Tis not my sonne, disguised ?

*Shee spies  
her hus-  
band come  
and  
runnes  
to him*

DAME O, sir, haue I fore-stald youi honest market ?

Found your close walkes ? you stand amaz'd, now, doe  
you ?

I faith (I am glad) I have smokt you yet at last !

31 What is your iewell trow ? In come, lets see her ,

(Fetch forth youi huswife, dame) if shee be fairer,

In any honest iudgement, then my selfe,

Ile be content with it but, shee is change,

35 Shee feedes you fat, shee soothes youi appetite,

And you are well ? your wife, an honest woman,

Is meat twice sod to you, sir ? O, you trecher !

KNO Shee cannot counterfeit thus palpably

KITE Out on thy more then strumpets impudence !

40 Steal'st thou thus to thy haunts ? and, haue I taken

Thy bawd, and thee, and thy companion,

*Pointing  
to old  
Kno'well*

This horie-headed letcher, this old goat,

Close at your villanie, and would'st thou 'scuse it,

44 With this stale harlots iest, accusing me ?

*To him*

O, old incontinent, do'st not thou shame,

When all thy powers in chastitie is spent,

To haue a mind so hot ? and to entice,

And feede th'enticements of a lustfull woman ?

DAME Out, I defie thee, I, dissembling wretch

*By  
Thomas*

50 KITE Defie me, strumpet ? aske thy pandar, here,

Can he denie it ? or that wicked elder ?

KNO Why, heare you, sir KITE Tut, tut, tut  
neuer speake

Thy guiltie conscience will discouer thee

KNO What lunacie is this, that hants this man ?

55 KITE Well, good-wife BA'D, COBS wife, and you,

That make your husband such a hoddie-doddie ,  
And you, yong apple-squire , and old cuckold-maker ,  
Ile ha' you euey one before a Iustice

Nay, you shall answere it, I charge you goe

KNO Marie, with all my heart, sir I goe willingly 60  
Though I doe tast this as a trick, put on me,  
To punish my impertinent search , and iustly  
And halfe forgiue my sonne, for the deuice

KITE Come, will you goe ? DAME Goe ? to thy  
shame, beleue it

COB Why, what's the matter, here ? What's here to doe ? 65

KITE O, COB, art thou come ? I haue beene abus'd,  
And i' thy house Neuer was man so, wrong'd !

COB Slid, in my house ? my master KITELY ? Who  
wrongs you in my house ?

KITE Marie, yong lust in old , and old in yong, here 70  
Thy wife's their bawd, here haue I taken 'hem

COB How ? bawd ? Is my house come to that ? Am I *He falls*  
prefer'd thether ? Did I charge you to keepe your dores shut, *upon his*  
ISBEL ? and doe you let 'hem lie open for all commers ? *wife and*  
*beates her*

KNO Friend, know some cause, before thou beat'st thy 75  
wife,

This's madnesse, in thee COB Why ? is there no cause ?

KITE Yes, Ile shew cause before the Iustice, COB  
Come, let her goe with me COB Nay, shee shall goe

TIB Nay, I will goe Ile see, an' you may bee allow'd to  
make a bundle o' hempe, o' your right and lawfull wife thus, 80  
at euey cuckoldly knaues pleasure Why doe you not  
goe ?

KITE A bitter queane Come, wee'll ha' you tam'd

IV ~ 75, 70, yong] young F2  
madnesse,] madnesse F2

73 thether] thither F2

76



*Act III. Scene XI.*

BRAYNE-WORME, MATTHEW, BOBADIL,  
STEPHEN, DOWNERIGHT

WELL, of all my disguises, yet, now am I most like my  
selfe being in this Serjeants gowne A man of my  
present profession, neuer counterfeites, till hee layes hold  
vpon a debter, and sayes, he rests him, for then hee brings  
5 him to all mannei of vnrest A kinde of little kings wee are,  
bearing the diminutiue of a mace, made like a yong arti-  
chocke, that alwayes carries pepper and salt, in it selfe  
Well, I know not what danger I vnder-goe, by this exploit,  
pray heauen, I come well of

10 MAT See, I thinke, yonder is the varlet, by his gowne

BOB Let's goe, in quest of him

MAT 'Saue you, friend, are not you here, by appoint-  
ment of Iustice CLEMENTS man?

BRAY Yes, an't please you, sir he told me two gentle-  
15 men had will'd him to procure a warrant from his master  
(which I haue about me) to be seru'd on one DOWNER-  
RIGHT

MAT It is honestly done of you both, and see, where the  
partie comes, you must arrest serue it vpon him, quickly,  
20 afore hee bee aware

BOB Beare backe, master MATTHEW

BRAY Master DOWNERIGHT, I arrest you, i' the  
quenes name, and must carry you afore a Iustice, by vertue  
of this warrant

25 STEP Mee, friend? I am no DOWNERIGHT, I  
I am master STEPHEN, you doe not well, to arrest me,  
I tell you, truely I am in nobodys bonds, nor bookes, I,  
<I> would you should know it A plague on you heartily,  
for making mee thus afraid afore my time

30 BRAY Why, now are you deceiued, gentlemen?

B O B He weares such a cloke, and that deceued vs  
But see, here a comes, indeed ! this is he, officer

D O W N Why, how now, signior gull ! are you turn'd  
fitcher of late ? come, deliuer my cloke

S T E P Your cloke, sir ? I bought it, euen now, in open 35  
market

B R A Y Master D O W N E R I G H T, I haue a warrant  
I must serue vpon you, procur'd by these two gentlemen

D O W N These gentlemen ? these rascals ?

B R A Y Keepe the peace, I charge you, in her Maesties 40  
name

D O W N I obey thee What must I doe, officer ?

B R A Y Goe before master Iustice C L E M E N T, to  
answere what they can object against you, sir I will vse  
you kindly, sir 45

M A T T Come, let's before, and make the Iustice,  
Captaine—

B O B The varlet's a tall man ! afore heauen !

D O W N Gull, you'll gi'me my cloke ?

S T E P Sir, I bought it, and Ile keepe it 50

D O W N You will

S T E P I, that I will

D O W N Officer, there's thy fee, arrest him

B R A Y Master S T E P H E N, I must arrest you

S T E P Arrest mee, I scorne it There, take your cloke, 55  
I'le none on't

D O W N Nay, that shall not serue your turne, now, sir  
Officer, I'le goc with thee, to the Iustices bring him along

S T E P Why, is not here your cloke ? what would you  
haue ? 60

D O W N I'le ha' you answere it, sir

B R A Y Sir, Ile take your word, and this gentlemen,  
too for his apparance

D O W N I'le ha' no words taken Bring him along

iv 11 32 a comes] acomes, F2 40 you,] you F2 43 before  
F2 before, F1 44 you, sir ] you sir, some copies of F2 50 Ile]  
Ile some copies of F2 51-2 One line in Ff 55 mee,] mee ! F2  
63 apparance] appearance F2

- 65 B R A Y Sir, I may choose, to doe that I may take bayle  
 D O W N 'Tis true, you may take baile, and choose, at  
 another time but you shall not, now, varlet Bring him  
 along, or I'll swinge you  
 B R A Y Sir, I pittie the gentlemans case Here's your  
 70 money againe  
 D O W N 'Sdeynes, tell not me of my money, bring him  
 away, I say  
 B R A Y I warrant you he will goe with you of himselfe,  
 sir  
 75 D O W N Yet more adoe ?  
 B R A Y I haue made a faire mash on't  
 S T E P Must I goe ?  
 B R A Y I know no remedie, master S T E P H E N  
 D O W N Come along, afore mee, here I doe not loue  
 80 your hanging looke behind  
 S T E P Why, sir I hope you cannot hang mee for it  
 Can hee, fellow ?  
 B R A Y I thinke not, sir It is but a whipping matter,  
 sure !  
 85 S T E P Why, then, let him doe his worst, I am resolute

*Act v. Scene 1.*

CLEMENT, KNO'WELL, KITELY, DAME  
 KITELY, TIB, CASH, COB, SERVANTS

N Ay, but stay, stay, giue me leaue my chaire, sir  
 You, master KNO'WELL, say you went thither to  
 meet your sonne

KNO I, sir

5 CLEM But, who directed you, thither ?

KNO That did mine owne man, sir

CLEM Where is he ?

KNO Nay, I know not, now, I left him with your  
 clarke and appointed him, to stay here for me

v 1.] Colman Street — A Hall in Justice Clement's House G 9  
 And Ff in Ff beginning a new line, as if vers

CLEM My clarke? about what time, was this? 10

KNO Mary, betweene one and two, as I take it

CLEM And, what time came my man with the false  
message to you, master KITELY?

KITE After two, sir

CLEM Very good but, mistris KITELY, how that is  
you were at COBS? ha?

DAME An' please you, sir, Ile tell you my brother,  
WEL-BRED, told me, that COBS house, was a suspected  
place——

CLEM So it appeares, me thinkes but, on 20

DAME And that my husband vs'd thither, daily

CLEM No matter, so he vs'd himselfe well, mistris

DAME True sir, but you know, what growes, by such  
hants, often-times

CLEM I see, ranke fruits of a iealous braine, mistris 25  
KITELY but, did you find your husband there, in that  
case, as you suspected?

KITE I found her there, sir

CLEM Did you so? that alters the case Who gave  
you knowledge, of your wiues being there? 30

KITE Marie, that did my brother WEL-BRED

CLEM How? WEL-BRED first tell her? then tell  
you, after? where is WEL-BRED?

KITE Gone with my sister, sir, I know not whither

CLEM Why, this is a meeie trick, a deuce, you are 35  
gull'd in this most grosly, all! alas, poore wench, wert thou  
beaten for this?

TIB Yes, most pitifully, and't please you

COB And worthily, I hope if it shall proue so

CLEM I, that's like, and a piece of a sentence How 40  
now, sir? what's the matter?

SER Sir, there's a gentleman, i'the court without,  
desires to speake with your worship

CLEM A gentleman? what's he?

SER A souldier, sir, he saies

45

CLEM A souldier ⁊ take downe my armour, my sword,  
 quickly a souldier speake with me ⁊ why, when knaues ⁊  
*He armes himselfe* come on, come on, hold my cap there, so, giue me my gor-  
 get, my sword stand by, I will end your matters, anon——  
 50 Let the souldier enter, now, sir, what ha' you to say to me ⁊

*Act v. Scene II.*

<To them >

BOBADILL, MATTHEW

BY your worships fauour——  
 CLEM Nay, keepe out, sir, I know not your pretence,  
 you send me word, sir, you are a souldier why, sir, you  
 shall bee answer'd, here, here be them haue beene amongst  
 5 souldiers Sir, your pleasure

BOB Faith, sir, so it is, this gentleman, and my selfe,  
 haue beene most vniuilly wrong'd, and beaten, by one  
 DOWNERIGHT, a course fellow, about the towne, here,  
 and for mine owne part, I protest, being a man, in no sort,  
 10 giuen to this filthie humour of quarrelling, he hath assaulted  
 mee in the way of my peace, dispoil'd mee of mine honor,  
 dis-arm'd mee of my weapons, and rudely, lud me along,  
 in the open streets when, I not so much as once offer'd to  
 resist him

15 CLEM O, gods precious ⁊ is this the souldier ⁊ here, take  
 my armour of quickly, 'twill make him swoone, I feare,  
 hee is not fit to looke on't, that will put vp a blow

MATT An't please your worship, he was bound to the  
 peace

20 CLEM Why, and he were, sir, his hands were not bound,  
 were they ⁊

SER There's one of the varlets of the citie, sir, ha's  
 brought two gentlemen, here, one, vpon your worships  
 warrant

v 1 46 armor] armuor F2 47 with] with F2 48 s d himselfe ]  
 himselfe, F2 50 enter,] enter, I 2 v 11 (margin) To the m F2  
 6 selfe,] selfe F2 9 man,] man I 2 sort,] sort I 2 11 honor]  
 honour F2 16 of] off F2 23 here,] here, I 2

CLEM My warrant ? 25  
 SER Yes, sir The officer say's, procur'd by these two  
 CLEM Bid him, come in Set by this picture What,  
 M<sup>r</sup> DOWNER-RIGHT ! are you brought at M<sup>r</sup> FRESH-  
 WATERS suite, here !

Act v. Scene III.

DOWNER-RIGHT, STEPHEN, BRAYNE-WORME <To them>

I Faith, sir And here's another brought at my suite  
 CLEM What are you, sir ?  
 STEP A gentleman, sir ô, vncle !  
 CLEM Vncle ? who ? master KNO'WELL ?  
 KNO I, sir ! this is a wise kinsman of mine 5  
 STEP God's my wnesse, vncle, I am wrong'd here  
 monstrously, hee charges me with stealing of his cloke, and  
 would I might neuer stirre, if I did not find it in the street,  
 by chance  
 DOW O, did you find it, now ? you said, you bought it, 10  
 erewhile  
 STEP And, you said, I stole it, nay, now my vncle is  
 here, I'll doe well inough, with you  
 CLEM Well, let this breath a while, you, that haue  
 cause to complaine, there, stand forth had you my 15  
 warrant for this gentleman's apprehension ?  
 BOB I, an't please your worship  
 CLEM Nay, doe not speake in passion so where had  
 you it ?

BOB Of your clarke, sir 20  
 CLEM That's well ! an' my clarke can make warrants,  
 and my hand not at'hem ! Where is the warrant ? Officer,  
 haue you it ?

BRAY No, sir, your worship's man, master FORMAL,  
 v 25 warrant !] warrant ? F2 v 111 (margin) To them F2 3  
 sir] sir ? Ff 6 here] here, F2 10 find it,] find it I 2 said,] said  
 F2 14 a while] awhile F2 17 I,] I F2 20 sir F2 sir ? I 1

25 bid mee doe it, for these gentlemen, and he would be my discharge

CLEM Why, master DOWNE-RIGHT, are you such a nouice, to bee seru'd, and neuer see the variant ?

DOW Sir He did not serue it on me

30 CLEM No ? how then ?

DOW Mary, sir, hee came to mee, and said, hee must serue it, and hee would vse me kindly, and so——

CLEM O, gods pittie, was it so, sir ? he must serue it ?  
34 giue me my long-sword there, and helpe me of, so Come on, sir vailt, I must cut off your legs, sirrha nay, stand vp, Ile vse you kindly, I must cut off your legs, I say

*He  
flourishes  
ouer him  
with his  
long-  
sword*

B R A Y O, good sir, I beseech you, nay, good master Iustice

CLEM I must doe it, there is no remedie I must cut  
40 off your legs, sirrha, I must cut off your eares, you rascall, I must doe it, I must cut off your nose, I must cut off your head

B R A Y O, good your worship

CLEM Well, rise, how doest thou doe, now ? doest thou  
45 feele thy selfe well ? hast thou no haime ?

B R A Y No, I thanke your good worship, sir

CLEM Why, so ! I said, I must cut off thy legs, and I must cut off thy armes, and I must cut off thy head, but, I did not doe it so, you said, you must serue this gentleman,  
50 with my warrant, but, you did not serue him You knaue, you slaue, you rogue, doe you say you must ? sirrha, away with him, to the iayle, Ile teach you a trick, for your must, sir

B R A Y Good sir, I beseech you, be good to me

55 CLEM Tell him he shall to the iayle, away with him, I say

B R A Y Nay, sir, if you will commit mee, it shall bee for committing more then this I will not loose, by my trauaile, any graine of my fame certaine

v in 34 long-sword] long sword F2 of] off F2 35 st du not in  
some copies of F2 long-sword] long sword F2 37 beseech] hescech  
F1 53 must,] must F2 57 then] than F2 loose] lose F2  
58 fame] fame, F3

CLEM How is this !

KNO My man, BRAYNE-WORME ! 60

STEP O yes, vnclē BRAYNE-WORME ha's beene  
with my cossen EDWARD, and I, all this day

CLEM I told you all, there was some deuce !

BRAY Nay, excellent Iustice, since I haue laide my selfe  
thus open to you , now, stand strong for mee both with 65  
your sword, and your ballance

CLEM Bodie o' me, a merry knaue ! Giue me a bowle  
of sack If hee belong to you, master KNO'WELL, I  
bespeake your patience

BRAY That is it, I haue most need of Sir, if you'll 70  
pardon me, only , I'll glorie in all the rest, of my exploits

KNO Sir, you know, I loue not to haue my fauours come  
hard, from me You haue your pardon though I suspect  
you shrewdly for being of counsell with my sonne, against  
me 75

BRAY Ycs, faith, I haue, sir, though you retain'd me  
doubly this morning, for your selfe first, as BRAYNE-  
WORME, after, as FITZ-SWORD I was your reform'd  
souldier, sir 'Twas I sent you to COBS, vpon the errand,  
without end 80

KNO Is it possible ! or that thou should'st disguise thy  
language so, as I should not know thee ?

BRAY O, sir, this ha's beene the day of my *metamor-*  
*phosis* ! It is not that shape alone, that I haue runne  
through, to day I brought this gentleman, master 85  
KITELY, a message too, in the forme of master Iustices  
man, here, to draw him out o' the way, as well as your  
worship while master WELL-BRED might make a  
conueiance of mistris BRIDGET, to my yong master

KITE How ! my sister stolne away ? 90

KNO My sonne is not married, I hope !

BRAY Faith, sir, they are both as sure as loue, a priest,  
and three thousand pound (which is her portion) can make

v iii 59-60 *One line in F2* 62 cossen] coussen F2 71 coun-  
sell] counsell F2 79 errand,] errand F2 83-4 metamorphosis !  
*F1 originally corrected to italic, and so in F2*



'hem and by this time are readie to bespeake their wedding  
 95 supper at the wind-mill, except some friend, here, preuent  
 'hem, and inuite 'hem home

C L E M Marie, that will I (I thanke thee, for putting me  
 in mind on't) Sirrah, goe you, and fetch 'hem hither, vpon  
 my warrant Neither friends haue cause to be sorrie, if  
 100 I know the yong couple, aright Here, I drinke to thee, for  
 thy good newes But, I pray thee, what hast thou done  
 with my man F O R M A L L ?

B R A Y Faith, sir, after some ceremonie past, as making  
 him diunke, first with storie, and then with wine (but all in  
 105 kindnesse) and stripping him to his shirt I left him in that  
 coole vaine, departed, sold your worships warrant to these  
 two, pawn'd his liuerie for that varlets gowne, to serue it in,  
 and thus haue brought my selfe, by my actiuitie, to your  
 worships consideration

110 C L E M And I will consider thee, in another cup of sack  
 Here's to thee, which hauing drunke of, this is my sentence  
 Pledge me Thou hast done, or assisted to nothing, in my  
 iudgement, but deserues to bee pardon'd for the wit o' the  
 offence If thy master, or anie man, here, be angrie with  
 115 thee, I shall suspect his ingine, while I know him for't  
 How now ? what noise is that ?

S E R Sir, it is R O G E R is come home

C L E M Bring him in, bring him in What ! diunke in  
 armes, against me ? Your reason, your reason for this

### *Act v. Scene IIII*

*To them*

F O R M A L L

I Beseech your worship to pardon me, I happen'd into ill  
 companie by chance, that cast me into a sleepe, and stript  
 me of all my clothes——

C L E M Well, tell him, I am Iustice C L E M E N T, and

v 111 97 thee,] thee F2 102 FORMALL ?] FORMALL Ff 116  
 now ? now ! F2 that !] that ? F2

doe pardon him but, what is this to your armour<sup>1</sup> what<sup>5</sup>  
may that signifie?

FORM And't please you, sir, it hung vp i' the roome,  
where I was stript, and I borrow'd it of one o' the drawers,  
to come home in, because I was loth, to doe penance through  
the street, i' my shirt 10

CLEM Well, stand by a while Who be these? O, the  
yong companie, welcome, welcome Gi' you 10y Nay,  
mistris BRIDGET, blush not, you are not so fresh a  
bride, but the newes of it is come hither afore you Master  
Bridegroom, I ha' made your peace, giue mee your hand 15  
so will I for all the rest, ere you forsake my roofe

Act v. Scene v.

ED KNO'WEL, WEL-BRED, BRIDGET To them

WE are the more bound to your humanitie, sir  
CLEM Only these two, haue so little of man in  
'hem, they are no part of my care

WELL Yes, sir, let mee pray you for this gentleman,  
hee belongs, to my sister, the bride 5

CLEM In what place, sir?

WELL Of her delight, sir, below the staires, and in  
publike her poet, sir

CLEM A poet? I will challenge him my selfe, presently,  
at extempore 10

*Mount vp thy Phlegon muse, and testifie,*

*How SATVRNE, sitting in an ebon cloud,*

*Disrob'd his podex white as iuorie,*

*And, through the welkin, thundred all aloud*

WELL Hee is not for extempore, sir Hee is all for the 15  
pocket-muse, please you command a sight of it

CLEM Yes, yes, search him for a tast of his veine

v iv 7 And't] An't F2 12 yong] young F2 v v (margin)  
them ] Them F2 10, 15 extempore] ex tempore F2 14 And,] And F2

WEL You must not denie the Queenes Iustice, Sir,  
vnder a writ o' rebellion

- 20 CLEM What! all this verse? Bodie o' me, he carries  
a whole realme, a common-wealth of papci, in's hose! let's  
see some of his subiects!

*Vnto the boundlesse Ocean of thy face,*

*Runnes this poore ruer charg'd with streames of eyes*

- 25 How? this is stolne!

EKN A *Parodie*! a *parodie*! with a kind of miraculous  
gift, to make it absurder then it was

- CLEM Is all the rest, of this batch? Bring me a torch,  
lay it together, and giue fire Clense the aire Here was  
30 enough to haue infected, the whole citie, if it had not beene  
taken in time! See, see, how our *Poets* glorie shines!  
brighter, and brighter! still it increases! ô, now, it's at  
the highest and, now, it declines as fast You may see  
*Sic transit gloria mundi*

- 35 KNO There's an *emblem* for you, sonne, and your  
studies!

- CLEM Nay, no speech, or act of mine be drawne against  
such, as professe it worthily They are not borne euerie  
yeere, as an Alderman There goes more to the making of  
40 a good *Poet*, then a Sheriffe, Mr KITELY You looke  
vpon me! though, I lue i' the citie hie, amongst you, I  
will doe more reuerence, to him, when I meet him, then I  
will to the Major, out of his yeere But, these papci-pedlers!  
these inke-dablers! They cannot expect reprehension, or  
45 reproch They haue it with the fact

EKN Sir, you haue sau'd me the labour of a defence

- CLEM It shall be discouse for supper, betwene your  
father and me, if he daie vnder-take me But, to dispatch  
away these, you signe o'the Souldier, and picture o' the  
50 *Poet* (but, both so false, I will not ha' you hang'd out at my  
dore till midnight) while we are at supper, you two shall

v v 21 realme,] realme F2 27, 40 42 then] than F2 33 and,]  
& F2 35 There's] There's, F2 45 reproch] reproach F2 49  
you] you, F2 (cf iv 99) Souldier] Souldier F2

penitently fast it out in my court, without , and, if you will,  
you may pray there, that we may be so merue within, as to  
forgue, or forget you, when we come out Here's a third,  
because, we tender your safetie, shall watch you, he is 55  
prouided for the purpose Looke to your charge, sir

STEP And what shall I doe ?

CLEM O ! I had lost a sheepe, an he had not bleated !  
Why, sir, you shall giue Mr DOWNE-R-I-G-H-T his cloke  
and I will intreat him to take it A trencher, and a napkin, 60  
you shall haue, i' the buttric, and keepe COB, and his wife  
companie, here , whom, I will intreat first to bee reconcil'd  
and you to endeouour with your wit, to keepe 'hem so

STEP Ile doe my best

COB Why, now I see thou art honest, TIB, I receiue 65  
thee as my deare, and mortall wife, againe

TIB And, I you, as my louing, and obedient husband

CLEM Good complement ! It will bee their bridale  
night too They are married anew Come, I coniure the  
rest, to put of all discontent You, Mr DOWNE-R-I-G-H-T, 70  
your anger , you, master KNOWELL, your cares ,  
master KITELY, and his wife, their ieaalousie  
For, I must tell you both, while that is fed,  
Hornes i' the mind are worse then o' the head

KITE Sir, thus they goe from me, kisse me, sweet heart 75

*See, what a droue of hornes flye, in the ayre,*

*Wing'd with my clenched, and my credulous breath !*

*Watch 'hem, suspicious eyes, watch, where they fall*

*See, see ! on heads, that thinke th'haue none at all !*

*O, what a plenteous world of this, will come !* 80

*When ayre raynes hornes, all may be sure of some*

I ha' learned so much verse out of a ieaalous mans part, in  
a play

CLEM 'Tis well, 'tis well ! This night wee'll dedicate  
to friendship, loue, and laughter Master bride-groome, 85  
take your bride, and leade , euery one, a fellow Here is my

v v 74 then] than F2 75 from me,] from me , F2 sweet  
heart] sweet-heart F2 81 some Q, F2 fame F1 86 leade ,]  
leade F2

## *Euery Man in his Humour*

---

B R A Y N E - W O R M E ! to whom all my addresses  
ship shall haue their reference Whose adventures,  
/, when our grand-children shall heare to be made a  
doubt not, but it shall find both spectators, and  
e

---

T H E   E N D .

---

This Comoedie was first  
 Acted, in the yeere  
 1598.

*By the then* L. CHAMBERLAYNE  
*his Seruants*

The principall Comœdians were

WILL SHAKESPEARE	}	RIC BVRBADGE
AVG PHILIPS		IOH HEMINGS
HEN CONDEL		THO POPE
WILL SLYE		CHR BEESTON
WILL KEMPE	}	IOH DVKE

*With the allowance of the Master of* REVELLS

*F2 prints this notice on the back of the title-page after 'The Scene London' in slightly different form first, 'The principall Comedians were Will Shakespeare John Duke', then 'First Acted in the yeare 1598, with allowance of the Master of REVELLS', the reference to the 'Lord Chamberlayne' is omitted*



---

EVERY MAN OUT OF  
HIS HUMOUR.





## THE TEXT.

THE play of *Every Man out of his Humour* was entered in the Stationers' Register by its first publisher, William Holme, on April 8, 1600. The entry is as follows

8 Aprilis

William holme    Enterd for his copie vnder the handes of  
                          master Harsnet and master wyndet warden  
                          A Comicall Satyre of euery man out of his  
                          humour  
vjd

Arber, *Transcript*, III 159

The tangled history of this publication has been brilliantly elucidated by Dr W W Greg in an article in *The Library* for December 1920, vol 1, pp 153-160, and in two supplementary notes in vol 11, p 49, and vol 111, p 57. He was the first to distinguish between the first and second Quartos.

Holme issued the first Quarto in 1600. The collation, A to R in fours, is in detail—Blank leaf A. Title-page A 1j. The names of the actors A 1j verso. The Characters A 11j to A 1v verso. The play B to R 1v, with the original conclusion R 11j to R 1v. 'Strictly speaking', says Dr Greg, 'only signatures H, P, Q, R are proper quarto, the rest being of that puzzling size (it might be called "bastard quarto") which is commonly folded in fours, and agrees in size and shape with a normal quarto, but according to wire and water marks should be an octavo.'

The printer was probably Adam Islip. Mr F S Ferguson (quoted by Dr Greg) has pointed out that the head-piece before the Characters and the Induction on signatures A 3 and B 1 was used by Islip near the date of the present play, for instance in Holland's *Pliny* in 1601. The device on the title-page, which ought to settle the question, unfortunately is not identified. In the centre is a vase of flowers. Flanking it on either side like heraldic supporters are two satyr-like figures, apparently male and female, with pairs of butterfly wings on each shoulder, amply sprouting tails,

d feet that curl into huge tendrils. The whole breathes hazy suggestion of the *Metamorphoses*.

Three copies are known—one in the British Museum (34.1.29), wanting the preliminary blank leaf and the 10 leaves of the original ending, a fine copy wanting only the preliminary leaf in the library of Mr Henry E. Huntington, and a complete copy with the head lines cropt in the Public Library of Boston in America. A scholarly reprint by Mr F. P. Wilson and Dr Greg was issued by the Malone Society in 1920.

This was the first Humour play which Jonson committed to the press. His new venture in drama was appreciated, for the edition sold out within the year and Holme had the play reprinted at once. The title-page of this second quarto, verbally reproducing that of its predecessor, has been a snare to bibliographers. When the British Museum acquired its copy of the first Quarto in 1908, the difference between the two texts was not recognized.

The collation of the second Quarto, A to Q in fours, is in detail—Title-page A. The Characters A.1j to A.11j. The play A.1j verso to Q.11j ('FINIS'). The original conclusion is on A.11j verso to Q.1v verso. The reprint is on the whole very exact, but it shows traces of being set up in a hurry. We may assume that Holme's stock of the first edition was running low or that he had actually sold out. Two compositors, who used slightly different founts of type, worked simultaneously in the reprint, the first setting up sheets A to H, the second sheets I to Q. By dint of various economies, minutely abulated by Dr Greg, they saved a sheet. The first compositor set up the title-page on signature A, and thus saved two pages at the start by dropping the preliminary blank leaf of the first edition. He saved another page over the Characters, compressing them into three pages. Up to the end of sheet E he printed thirty-seven lines to a page where the original had thirty-six lines. By saving one line on thirty-six successive pages he had then caught up the original and was two leaves to the good. So he 'followed

copy' with thirty-six lines to the end of sheet H. As the last page of the original was blank, the second compositor had only to save three pages. He did it by small economies where the original was lavish over printing headings and stage directions, and by tucking in lines which had been turned over. By the end of M 3 verso he had saved his first page, he saved his second by the end of O 1, and his third by the end of Q 2. The rest of the original he reproduced page for page.

The printer was Peter Short, whose device is on the title-page. It is a book surrounded by beams of light, above it two outspread wings rest on a background of cloud, and at the top is a figure pointing downwards to the book. The motto, taken from Psalm lvi 11, 'Et vsque ad nubes veritas tua', is on the frame, and below are the initials 'P S'.<sup>1</sup>

Of this edition two copies have been used: one in the Bodleian (Malone 229), and one in the Dyce collection at South Kensington. An exact reprint by Professor W. Bang and Dr. W. W. Greg was issued in Professor Bang's *Materialien zur Kunde des alteren englischen Dramas*, Band xvi, in 1907.

The third Quarto, also dated 1600, was printed for Nicholas Ling. It follows the second Quarto page for page and line for line, except that by a printer's error sheet N is wrongly imposed, so that two pages of the text of Act v, scene 1 have changed places.<sup>2</sup> This Quarto is merely a bad reprint of its predecessor. It copies such obvious errors of the earlier text as 'Pastidius' (Characters, 35), 'makes' for 'wakes' (ibid., 54), 'sleeps' for 'steeps' (Induction, 167), 'after' for 'alter' (ibid., 277), 'gard' for 'regard' (II i 49), 'world' for 'word' (III iv 86), and adds numerous mistakes of its own—'Frenchfield' for 'Frenche-fied' (I iii 195), 'ratifide' for 'rarefi'd' (II iii 84), 'rogue' for 'tongue' (II iii 219). It ventures occasionally on a correction, as in deleting the repeated 'one and twentieth'

<sup>1</sup> No. 278 in McKerrow's *Printers' and Publishers' Devices*.

<sup>2</sup> See the critical apparatus at v 1 21.

of I iii 50, 51, substituting 'inward' for 'innated' in II iii 55, and 'Shotmakers' for 'Shotmarkes' in V iv 1. The last is ingenious, it assumes that the letter *r* was misplaced, but here the correct reading is 'Shot-sharkes'. None of the special errors here noted are found in the first Quarto.

Ling's device is on the title-page, a ling entwined in the tendrils of a honeysuckle, the whole set in a fancy border. On either side below are the initials 'N L'.<sup>1</sup>

A reprint by Professor Bang and Dr. Greg was issued in the *Materialien*, Band xvii.

The play next appeared in the Folio of 1616. From this edition in its corrected form the present text is taken. The editor's own copy has been collated with the two copies in the British Museum and the two copies in Bodley. The title-page appears in two forms, one in an ornamental border and one in plain type. The imprint varies in both forms. The fuller imprint is

L O N D O N,  
Printed by W I L L I A M S T A N S B Y  
for *Iohn Smithwicke*

M. DC. XVI.

But Smethwick's name is not in all copies. Thus, the plain title-page of the Grenville copy in the British Museum and the title-page with ornamental border of the Douce copy in Bodley have simply 'London, Printed by William Stansby, M DC XVI'.

The curt imprint of the third Quarto, 'London, Printed for Nicholas Ling, 1600', resembles that of the famous (or infamous) group of Shakespeare Quartos printed in 1619. A normal imprint at this date specifies the printer and the

<sup>1</sup> McKerrow's *Deuices*, 301.

publisher, and the publisher's address, or it gives at least the publisher and his address, as in Holme's first Quarto—'Printed for *William Holme*, and are to be sold at his Shop at Sarjeants Inne gate in Fleetstreet 1600' Was Ling's Quarto authorized, and was it correctly dated? There is no record in the Stationers' Register of any transfer of copyright by Holme to Ling, and Ling continued in business till 1607, Holme till 1615. The date '1600' on the imprint makes one a little uneasy. It is not impossible in view of the literary importance of the play, but, if Holme had sold out two issues, why did he boggle at a third? There is a gap in the evidence here—*hiatus valde deflendus*. The full imprint of the play in the 1616 Folio states that it was 'Printed by William Stansby for Iohn Smithwicke'. On November 19 1607 Ling's copyrights were transferred to Smethwick. Sixteen books are specified, they include works by Drayton, Lodge, Greene, Shakespeare, Nashe and Munday, but not *Every Man out of his Humour*. In 1638 Smethwick assigned the copyright of the play to Richard Bishop, who published it in the 1640 Folio. The entry runs

28<sup>o</sup> Aprilis 1638

Master Bishop Assigned ouer vnto him by vertue of a note vnder the hand and seale of master Smethw<1>cke and subscribed by Master Bourne warden all the Right and interest in a play called *Every man out of his humour* by Ben Johnson vjd

Arber, *Transcript*, iv 417

The text of the Folio of 1616 was set up from a copy of the carefully printed first Quarto. A few passages are decisive on this point. The Folio follows the first Quarto in reading in III vi 89, 90, 'hauing no better a cloke for it, then he has neither', in IV vii 82, 'bee still a fashion behinde with the world', in V iv 1, where Buffone, entering the tavern, calls for the drawers, 'where be these shot-sharkes?' and in V viii 49, 50, Fallace's contemptuous question to Macilente, 'Your intents? why, what may your intents bee, for gods

sake<sup>1</sup> In these passages the second and third Quartos<sup>1</sup> read 'hauing no better a cloake than he has for it neither', 'be still a Fashion behind the world', 'where be these Shotmarkes?' (Quarto 2), 'where be these Shotmakers?' (Quarto 3), and 'what may your intent be for Gods sake?'

Textually this play is of great importance. It is the first play of which we have parallel texts, Quarto and Folio, and both were scrupulously edited. An exceptionally full collation has therefore been recorded in the critical apparatus, even at the risk of overloading it, to show how minutely Jonson worked over his 'copy' in his anxiety to produce it in a form which satisfied his fastidious judgement. In our reprint of the remaining plays included in the 1616 Folio the critical apparatus will be shortened. But we regard this Folio as authoritative for all the texts contained in it, and the proof that this is so is given once for all.

The most important changes are, of course, the actual alterations of the text. Perhaps the most interesting example occurs in the flattering address to Queen Elizabeth which rounded off the '*Catastrophe* or Conclusion, at the first Playing'. In the Quarto, printed during the last years of the Queen's life, Macilente, who came to the Court 'with a purpos'd resolution to maligne at any thing that should front him', was suddenly, 'against expectation, and all Steele of his Malice', struck dumb by the wonder of Elizabeth's presence.

In her *Graces*

All my malicious Powers haue lost their stings  
*Enuie* is fled my Soule at sight of her

Giving a new turn to the old convention of praying for the sovereign at the end of a play, Jonson makes him say on his knees,

I implore,  
O *Heauen* that Shee (whose *Figure* hath effected  
This change in me) may neuer suffer Change  
In her Admir'd and happie *Gouernment*

<sup>1</sup> Minute variations of spelling are not noticed here and in later examples. The text is quoted from the earlier Quarto.

Public opinion forced Jonson to cancel this hyperbole, but he printed it characteristically as an appendix. To have retained it in this form in print thirteen years after her death would have been grotesque. In the Folio 'may neuer suffer Change' was softened to 'may suffer most late change', echoing the prayer of Horace to the god on earth, Augustus

Serus in caelum redeas diuque  
Laetus intersis populo Quirini<sup>1</sup>

These textual changes are improvements, with perhaps two exceptions. Puntarvolo says in the Quarto at II iii 243-4, 'I doe entend this yeere of *Iubile* to trauaile' the date of performance is 1598, and this periphrasis for '1600' suits the speaker. The text of 1616, instead of simply cutting out the words 'of *Iubile*', reads very perversely 'this yeere of *Iubile*, comming on'. One of Fallace's outbursts has the point completely blunted. Originally she said, 'By the Bible of heauen (beast that I am to say it) I haue not one friend i' the world besides my husband' (IV i 19-21). This is attenuated to 'By the faith of a Gentle woman (beast that I am to say it)'. The mincing oaths of 'a comfit-maker's wife', which was the City standard of good breeding, excited the contempt of Hotspur, who demanded 'good mouth-filling' terms from Lady Percy.<sup>2</sup> The revision makes Fallace insipid and silly perhaps, for that very reason, she is true to type. But the context calls for something stronger.

In a few passages the verse is readjusted by filling in incomplete lines. Thus in Act II, scene IV, ll 17, 18, the Quartos read

*Delo* Dispatch, take heed your mistresse see you not  
*Fido* I warrant you sir *Exit Fido*

The Folio completes the second line with 'Ile steale by her softly'. In line 26 'What meanes this Signior *Deliro*?' becomes 'What meanes this, signior DELIRO?' all this

<sup>1</sup> *Odes*, I ii 45-6

<sup>2</sup> *Henry IV, Part I*, III i 250-60



censing?' A speech of Fallace in the Quartos (II iv 146-50) has an irregular line

Alas, you'i simple, you you cannot change,  
 Looke pale at pleasure, and then red with Wonder  
 No, no, not you I did but cast an amorous eye c'en  
                   now  
 Vpon a paire of Gloues that somewhat likt me,

The Folio emends

No, no, not you 'tis pittie o' your naturalls  
 I did but cast an amorous eye, e'en now,

And in II v 44 Macilente's 'Good Heauen giue me patience' becomes

Good heauen, giue me patience, patience, patience

Corrections such as these might have been made by any careful reviser when they caught his eye on the printed page. But Jonson went much farther. He worked over the entire text with microscopic care, systematically revising spelling, type, and punctuation. He substituted capitals for italic in the names of the characters and of persons mentioned in the text, he cut down the lavish use of italic for peculiar words, and the still more lavish use of initial capitals. He replaced the light stopping of the Quartos by an elaborate system of punctuation, designed to mark clearly the structure of the sentence. Noteworthy points in it, as compared with the laxer pointing of the Quartos, are the enclosing of adverbial phrases within commas, the use of the interjection (as in IV i 29-41) and the hyphen. Jonson affects such spellings as 'out-side', 'vn-did', 'foie-head', 'holy day', 'in-auspicious'.

Two short passages are added for comparison. Act III, scene v, ll 8-15, and Act IV, scene viii, ll 16-25

*Quarto I*

*Fast* Why do you see sir?  
 they say I am Phantastical  
 why true, I know it, & I pur-  
 sue my Humor stil in con-

*Folio I*

*Fast* Why, doe you see,  
 sir? they say I am phantas-  
 ticall why, true, I know it,  
 and I pursue my humour

tempt of this *censorious* age  
S'light & a man should do  
nothing but what a sort of  
stale iudgements about this  
town wil approue in him, he  
were a sweet Asse, Il'd beg  
him yfaith I ne're knew any  
more find fault with a fashion,  
then they that knew not how  
to put themselues into't

still, in contempt of this cen-  
sorious age S'light, and a  
man should doe nothing, but  
what a sort of stale iudge-  
ments about this towne will  
approue in him, he were a  
sweet asse Il'd beg him  
yfaith I ne're knew any  
more find fault with a fashion,  
then they that knew not how  
to put themselues in to't

*Fasti* O, the most *Celes-*  
*tiall*, and full of wonder and  
delight that can bee im-  
agin'd Signior, beyond all  
thought and apprehension of  
Pleasure A man lues there  
in that deuine *Rapture*, that  
he will thinke himselfe i'the  
thir'd Heauen for the time,  
and loose all sence of Morta-  
litie whatsoever, when hee  
shall behold such glorious  
(and almost immortall) beau-  
ties, heare such Angelicall  
and Harmonious voices, dis-  
course with such flowing and  
*Ambrosian* spirits, whose wits  
assuddaine as Lightning, and  
humorous as *Nectar*, Oh  
it makes a man all *Quint-*  
*essence* and *Flame*,

FAST O, the most celest-  
tiall, and full of wonder, and  
delight, that can be im-  
agin'd, signior, beyond all  
thought, and apprehension of  
pleasure! A man lues there,  
in that diuine rapture, that  
hee will thinke himselfe i'the  
ninth heauen for the time,  
and lose all sense of mortalitie  
whatsoever, when he  
shall behold such glorious  
(and almost immortall) beau-  
ties, heare such angelicall and  
harmonious voyces, discourse  
with such flowing and *ambro-*  
*sian* spirits, whose wits are as  
suddaine as lightning, and  
humorous as *nectar*, Oh it  
makes a man al *quintessence*,  
and *flame*,

In the critical apparatus, therefore, typographical peculiarities of the Quarto texts, such as the modern use of 'u' and 'v', 'i' and 'j', are recorded, and most of the variations in spelling and punctuation

Finishing touches of correction were added while the Folio was passing through the press. They prove beyond question that Jonson supervised the printing. They include all possible forms of correction—punctuation, the use of special type, and changes in the text. The first eight

pages of the Induction (ll 1-292)—a portion of the play which, in Jonson's eyes, would be specially important for its exposition of the doctrine of the humour—yield a number of these final corrections. Thus, in lines 62-4 the printer had set up

Let envious Censors with then broadest eyes  
 Looke through and through me, I pursue no fauour  
 Onely vouchsafe me your attentions,

Jonson corrected to 'censors, with their broadest eyes,' and quickened the actor's delivery of the following line by substituting commas after 'me' and 'fauour'. He adjusted the use of italics, using them for '*Metaphore*' and '*Counters*' (ibid., 103, 45). He bracketed the parenthetic clause '(vnderstand you?)' in iv iii 36. He altered 'howerly' to 'hourely' in the Induction, 34, because 'houre' is there a monosyllable.

One change on pages 82 and 83 of the Folio (containing lines 18-60, 61-102) corrected a printer's error in the setting up of the verse. Jonson liked his lines to be marshalled in even column, and he kept strictly to the verse arrangement when a speech did not begin the line. Originally the printer set up line 76

Nay doe not turne, but answer  
 M I I Answer? what?

When this was adjusted to a single line, the page was a line short (with 43 lines) and did not balance the opposite page (with 44 lines). To secure uniformity, a stage direction between lines 50 and 51, '*Here hee makes adresse to the People*', was cancelled. Even so a second error remained at line 86 on page 83, and this had to wait for correction till the reprint of 1640.

Jonson also revised a few readings

my soule  
 Was neuer ground into such oyley colours,  
 To flatter vice and daube iniquitie  
 (Ind., 13-15)

was improved by reading 'my language', 'you doe me some wrong to make *that* publike, which I imparted to you in priuate' (IV vi 36-8) was changed to 'make occasions publike', and the curious verb 'to manfrede' was wisely dropped for 'to vndertake' in IV viii 110. In IV ii 90-2 the Folio read originally, as the Quartos did, 'and give him warning of my husbands intent'. Jonson inserted in proof 'malitious' before 'intent', and the printer, in order to adjust the spacing, altered 'and tell' and 'heauens' to '& tel' and 'heuens'. A significant change was made at the end of the dedication to the Court 'By your true Honorer, BEN IONSON' became 'By your Honorer'.

The play was not printed again till the 1640 Folio appeared after Jonson's death. This edition follows the text of 1616, but does not reproduce all its press corrections.<sup>1</sup> This is the clearest evidence we have that there was more than one state of the 1616 proofs. Some minor variants from the earlier text are not without significance. Such a correction as the following must be Jonson's: in II iv 33, 34 the 1616 Folio states that no living man

I doe not say, is not,  
But cannot possibly be worth her kindnesse<sup>1</sup>

The comma inserted after 'But,' in 1640 to put the emphasis on 'cannot' is clearly not a printer's correction. The 1616 Folio greatly modified the oaths of the Quartos,<sup>2</sup> the 1640 Folio carries this practice farther by changing 'S'heart' or 'S'blood' to a mild 'Why' or 'What' or 'Oh' (as in I ii 32, 186, 197) or by omitting them altogether (*ibid.*, 133). The two chief alterations in the text are in the Induction, II 4, where the line 'O, 'tis more then most ridiculous' is given its full ten syllables by reading 'O, it is more', and in II iv 2, 3—

<sup>1</sup> Thus, p. 145 of the First Folio, including IV iv 110—V 23, was uncorrected in the copy used.

<sup>2</sup> For example, in the Characters, 29, 'Dam him' for 'God dam me'.

Welcome (good MACILENTE) to my house,  
To sojourne euen for euer,

where the last line appears in the confused form 'To sojourne  
at my house for ever'

For the text of 1640 two copies in the possession of the  
editor—one a large-paper copy with a few final press-  
corrections—have been collated with the copies in Bodley  
and the British Museum

*The Comickall Satyre of*  
**EVERY MAN**  
**OV T OF HIS**  
**HVMOR.**

*AS IT WAS FIRST COMPOSED*  
by the A T H O R.

*Co t i i n g o r e t h a h a t h b e e p b l i c k e l y S p o -*  
*k e n o r A c t e d.*

VVith the feuerall Character of euery Person.

*Non aliena meo pressa pede | \* si proprius fies*  
*T'e capient magis | \* & decus repetita placebunt.*



**LONDON,**  
Printed for William Holmes, and are to be sold at his Shop  
at Sergeants Inne gate in Fleetstreet  
1600.

*The Comickall Satyre of*  
**EVERY MAN**  
**OUT OF HIS**  
**HVMOR.**

AS IT WAS FIRST COMPOSED  
by the Author B. I.

*Containing more thā hath been p blikely Spo-  
ken or Acted.*

With the severall Character of euery Person.

*Non aliena copressipede | \* si propi stes  
Te capient magis | \* & decies repetita placebunt.*



L L N D C N,

Printed for *William Holme*, and are to be sold at his shoppe  
at Sarisburie Gate in Fleetstreet.

1607.

*The comickall Satyre of*  
**EVERY MAN**  
**OUT OF HIS**  
**HVMOR.**

As it was first composed by the Author P. I.

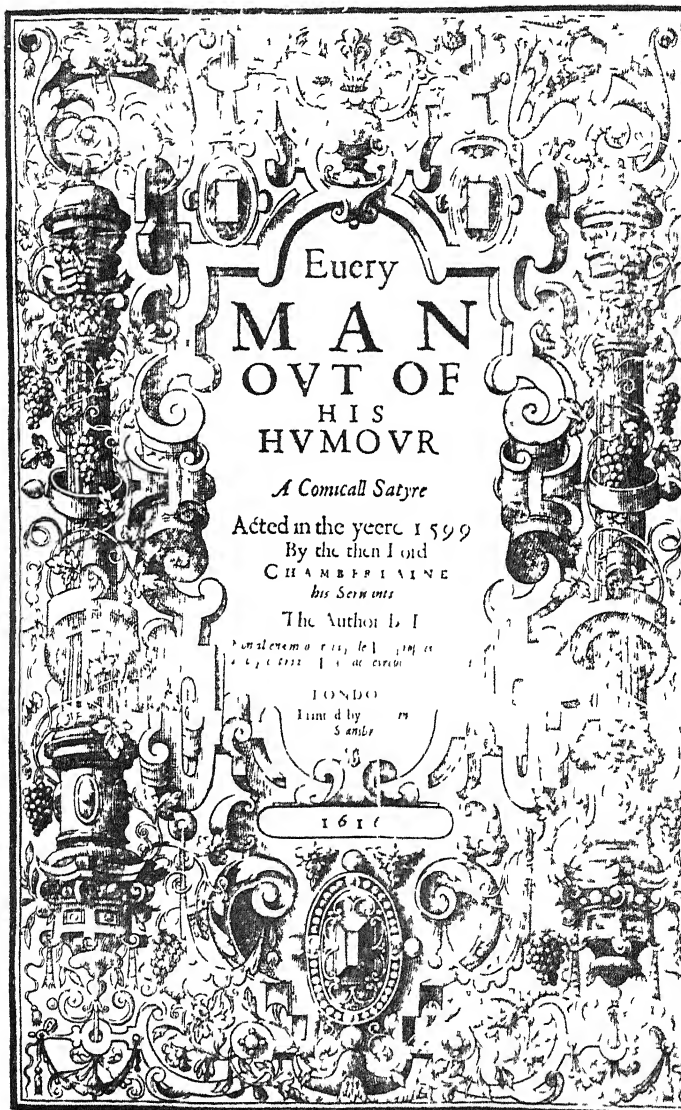
*Containing more then hath been publicly  
spoken or acted.*

With the severall Character of euery person.

*Non aliena eo pressi pede | \* si propriis stes  
Te capient magis | \* & decies repetita placebunt.*







Title-page of the 1616 Folio, with ornamental border

Euery  
MAN OVT  
OF HIS  
HVMOR.

*A Comickall Satyre.*

Acted in the yeere 1599. By the then  
Lord Chamberlaine his  
Seruants

The Author B. I.

*Non aliena meo pressi pede | \* si proprius stes,  
Te capient magis | \* & decies repetita placebunt.*

---

LONDON,  
Printed by WILLIAM STANS  
for Iohn Smithwicke.

M. DC. XVI.

# EVERY MAN OUT OF HIS HUMOUR.

A Comickall Satyre.

First Acted in the yeere 1599. By the then  
Lord CHAMBERLAINE his Servants  
With the allowance of the Master  
of REVELLS.

The Author B. I.

H O R

*Non al-enameo prestis pede | \* si propius fies,  
Te capient magis | \* & decies repetita placebu st.*

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LONDON,  
Printed by RICHARD BISHOP

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M. DC XL.

TO THE NOBLEST  
NURSERIES OF HUMANITY,  
AND LIBERTY,  
IN THE KINGDOME:

The Innes of Court.

5

I Vnderstand you, Gentlemen, not your houses  
and a worthy succession of y<sup>ou</sup>, to all time, as  
being borne the Iudges of these studies When I  
wrote this Poeme, I had friendship with diuers in  
your societies, who, as they were great Names in <sup>10</sup>  
learning, so they were no lesse Examples of liuing  
Of them, and then (that I say no more) it was not  
despis'd Now that the Printer, by a doubled charge,  
thinke it worthy a longer life, then commonly the  
ayre of such things doth promise, I am carefull to <sup>15</sup>  
put it a seruant to their pleasures, who are the inheri-  
ters of the first fauour borne it Yet, I command, it  
lye not in the way of your more noble, and vse-full  
studies to the publike For so I shall suffer for it  
But, when the gowne and cap is off, and the Lord of <sup>20</sup>  
liberty raignes, then, to take it in your hands, per-  
haps may make some Benchers, tincted with humanity,  
reade and not repent him

By your Honorer,

BEN IONSON <sup>25</sup>

DEDICATION	Not in Qq	2 NURSERIES]	NURSERIES F3	6
you] You F2	9 Poeme]	Poeme F2	14 then] than F2	24
Honorer, corr F1	true Honorer Ff			

# The Names of the Actors.

ASPER, The Presenter

MACILENTE		SAVIOLINA	
5	PVNTARVOLO	{ His Lady Waiting-Gent Huntsman Seruingmen, two <Notary > Dog and Cat	SORDIDO His Hine
			RVSTICI.
			FVNGOSO { Taylor Haberdasher 20 Shomaker
CARLO BVFFONE			
10	FASTID BRISKE	{ CINEDO, his Page	SOGLIARDO
			SHIFT
			CLOVE { A Groome Drawers 25 Constable, and Officers
	DELIRO	{ FIDO, their Seruant	
15	FAILACE	{ Musicians	ORENGE

GREX

30

CORDATVS

MITIS

---

THE NAMES OF THE ACTORS In Qq ASPER, The Presenter is followed by MACILENTE SAVIOLINA SORDIDO His Hine in one line afterwards they differ only in the use of type 5 PVNTARVOLO, Large paper F2, Qq PVNTARVOLO Ff 6 Seruingmen, two corr F1 Seruingmen 2 Ff, Qq 7 Notary add G 10-11 CINEDO, his corr F1 Cinedo his Ff, Qq 13 FIDO, their Seruant corr F1 Fido their Seruant Ff, Qq 17 Hine corr F1 Hinde Ff Hind Qq, F3 18 RVSTICI corr F1 in Qq, Ff ' Rustici ' , angled with SHIFT at the head of A Groome &c

ASPER his Character

HE is of an ingenious and free spirit, eager and constant in reproofe, without feare controuling the worlds abuses One, whom no seruile hope of gaîne, or frosty apprehension of danger, can make to be a Parasite, either to time, place, or opinion

MACILENTE

A Man well parted, a sufficient Scholler, and trauail'd, who (wanting that place in the worlds account, which he thinks his merit capable of) falls into such an enuious apoplexie, with which his iudgement is so dazeled, and distasted, that he growes violently impatient of any opposite happinesse in another

PVNTARVOLO

A Vaine glorious Knight, ouer-Englishing his trauels, and wholly consecrated to singularity, the very Iacobs staffe of complement a Sir, that hath luv'd to see the reuolution of time in most of his apparell Of presence good ynough, but so palpably affected to his owne praise, that (for want of flatterers) he commends himselfe, to the floutage of his owne family He deales vpon returnes, and strange performances, resolving (in despright of publike derision) to sticke to his owne particular fashion, phrase, and gesture

CARLO BVFFONE

A Publike, scurrilous, and prophane Iester, that (more swift then Circe) with absurd simile's will transforme any person into deformity A good Feast-hound, or Banket-

1-116 Headed by W THE CHARACTER OF THE PERSONS In Q3 the body of the type is roman 2 ingenious] ingenuous Q1 eager, Q3 3 feare, F2 3-4 abuses One] abuses One Qq 5 danger] Daunger Q1 either] 1ether F2 (corr in Large paper) 10 enuious] envious Q1 11 dazeled,] dazeled Qq 12 violently] voiently Q2 14 PVNTARVOLO] PUNTERVOLO F2 (corr in L p) 17 Sir,] Sir Qq reuolution] revolution Q1 18 ynough] enough F2, F3 19 palpably] palpable F2, F3 20 himselfe, Ff himself Q1 himselfe Qq 2, 3 24 BVFFONE] BUFFONE F2 25 Publike, scurrilous] Pub'lick, scurrilous Q1, with the comma ill-pointed hence Publi<sup>k</sup>-scurrulous Qq 2, 3 26 then] than Qq, F2 (so in 32, 51) absurd] obsurd Q3

beagell, that will sent you out a supper some three mile off,  
and sweare to his Patrons (Dam him) hee came in Oares, when  
30 hee was but wafted ouer in a Sculler A slaue, that hath an  
extraordinary gift in pleasing his palat, and will swill vp  
more sacke at a sitting, then would make all the Guard a posset  
His religion his rayling, and his discourse ribaldry They  
stand highest in his respect, whom he studies most to reproch

35

## FASTIDIVS BRISKE.

A Neat, spruce, affecting Courtier, one that weares clothes  
well, and in fashion, practiseth by his glasse how to  
salute, speakes good remnants (notwithstanding the Base-vnoll  
and Tabacco) sweares tersely, and with variety, cares not  
40 what Ladres fauour he belyes, or great Mans familiarity  
a good property to perfume the boot of a coach Hee will  
borrow another mans horse to praise, and backs him as his  
owne Or, for a neede, on foot can post himselfe into credit  
with his marchant, only with the gingle of his spurre, and the  
45 jerke of his wand

## DELIRO

A Good doting Citizen, who (it is thought) might be of the  
common Councell for his wealth a fellow sincerely be-  
sotted on his owne wife, and so rapt with a conceit of her per-  
50 fections, that he simply holds himselfe vnworthy of her And  
in that hood-winkt humour, lues more like a suter then a  
husband, standing in as true dread of her displeasure, as  
when he first made loue to her He doth sacrifice two-pence in  
runitper to her, euery morning, before shee rises, and wakes her,  
55 with villanous-out-of-tune musick, which shee out of her con-  
tempt (though not out of her rudge ment) is sure to dislike

28 mile] miles F2, F3 29 Dam him Ff God dam me Qq Oares,  
Ff Oares, Q3 Oars Qq 1, 2 30 slaue,] slaue Qq 32, 51 then] than  
Qq, F2 35 FASTIDIVS] FASTIDIUS Q1 PASTIDIVS Qq 2, 3, FASTIDIOUS  
G(et passim) 39 variety,] varietie, Qq 40 fauour] fauor Qq 1, 2  
42 another] an other Q3 horse om Q3 43 Or, for a neede,] Or for a  
need (needs Q2) Qq 44 marchant F1 merchant F2 Merchant Qq, F3  
45 jerke] Ierke Qq 1, 2 ierke Q3 48 common] Common Qq 1, 2, F3  
51 humour] humor Q3 suter] sutel F2 54 her, euery morning,] her  
euery morning Qq wakes] makes Qq 2, 3 her, Ff her Qq 1, 3 hr Q2

FALLACE

**D**Eliro's wife and Idoll a proud mincing Peat, and as  
peruerse as he is officious Shee dotes as perfectly vpon  
the Courtier, as her husband doth on her, and only wants the  
face to be dishonest 60

SAVIOLINA

**A** Court Lady, whose weightiest praise is a light wit,  
Admir'd by her selfe, and one more, her seruant Briske

SORDIDO

65

**A** Wretched hob-nail'd Chuffe, whose recreation, is reading  
of Almanacks, and felicity, foule weather One that  
neuer pray'd, but for a leane dearth, and euer wept in a fat  
haruest

FVNGOSO

70

**T**He sonne of Sordido, and a student one that has reuel'd  
in his time, and followes the fashion a farre off, like a spie  
He makes it the whole bent of his endeouours, to wring sufficient  
meanes from his wretched father, to put him in the Courtiers  
cut at which he earnestly armes, but so unluckily, that he still  
lights short a sute 75

SOGLIARDO

**A**N essentiall Clowne, brother to Sordido, yet so enamour'd  
of the name of a Gentleman, that he will haue it, though he  
buyes it He comes vp euery Terme to learne to take Tabacco, 80  
and see new Motions He is in his kingdome when he can get  
himselfe into company, where he may be well laught at

<sup>59</sup> Idoll ] Idoll, Qq    <sup>59</sup> officious Shee] officious, shee Qq    64  
selfe,] selfe Qq    72 off,] off Qq    73 endeouours,] endeouours Qq    79  
haue it,] haue it Qq    80 Tabacco,] Tabacco Qq 1, 2



## SHIFT

85 *A* Thred-bare Sharke One that neuer was Souldier, yet  
 lues vpon lendings His profession is skeldring and  
 odling, his banke Poules, and his ware-house Pict-hatch  
 Takes vp single testons vpon othes, till Doomes day Falls  
 vnder executions of three shillings, and enters into fine-groat  
 bonds He way-layes the reports of seruices, and connes them  
 90 without booke, damming himselfe he came new from them, when  
 all the while he was taking the dyet in a bawdy house, or lay  
 pawn'd in his chamber for rent, and victuals He is of that  
 admirable and happy memory, that he will salute one for an old  
 acquaintance, that he neuer saw in his life before He usurps  
 95 vpon cheats, quarrels, and robberies, which he neuer did, only  
 to get him a name His chiefe exercises are, taking the Whiffe,  
 squiring a Cockatrice, and making priuy searches for Im-  
 parters

## CLOVE, and ORANGE

100 *A*N inseparable case of Coxcombs, City borne, The Gemini  
 or Twins of foppery that like a paire of wooden foyles,  
 are fit for nothing, but to be practis'd vpon Being well  
 flatter'd, they'le lend money, and repent when they ha' done  
 Their glory is to inuite Plaiers, and make suppers And in  
 105 company of better ranke (to auoide the suspect of insufficiency)  
 will inforce their ignorance, most desperately, to set vpon the  
 vnderstanding of any thing Orange is the more humorous  
 of the two (whose small portion of wuyce being squeez'd out)  
 Cloue serues to sticke him, with commendations

84 Souldier] Soldior Qq 1, 2 Souldior Q3 86 Poules] Paulas F2,  
 F3 87 othes, Ff Oths Qq 1, 2 Othes Q3 90 damming] damning  
 Qq, F3 92 pawn'd] paw'd Q3 rent,] rent Qq 96 are,] are  
 Qq 99 CLOVE,] CLOVE Qq ORANGE] ORENGE Qq (so in 107)  
 104 inuite] feast Qq 106 inforce] enforce Qq ignorance,] Ignorance  
 Qq 108 being] (being Qq squeez'd out)] squeez'd out) Q2 squeez'd  
 out ) Q3 109 him,] him Qq

**T***He Authors friend , A man inly acquainted with the scope  
and drift of his Plot Of a discreet, and understanding  
iudgement , and has the place of a Moderator*

M I T I S

**I***S a person of no action, and therefore we haue reason to 115  
affoord him no Character*

112 discreet,] discreet-Qq 115 reason] REASON Qq 116 affoord]  
affoord Qq 1, 2 afforde Q3 afford F2 After 116 Qq add It was not  
neere his thoughts (thought Q3) that hath publisht (published Qq 2, 3)  
this, either to traduce the Authour, or to make vulgar and cheape, any  
the peculiar and sufficient deserts of the Actors, but rather (whereas  
many Censures flutter'd about it) to giue all leaue, and leisure, to iudge  
with Distinction

# EVERY MAN OVT OF HIS HVMOVR.

*After the second Sounding.*

G R E X.

C O R D A T V S, A S P E R, M I T I S

N Ay, my deare A S P E R,  
M I T Stay your mind  
A S P Away

- Who is so patient of this impious world,  
5 That he can checke his spirit, or reine his tongue ?  
Or who hath such a dead vnfeeling sense,  
That heauens horrid thunders cannot wake ?  
To see the earth, crackt with the weight of sinne,  
Hell gaping vnder vs, and o're our heads  
10 Blacke rau'nous ruine, with her saile-stretcht wings,  
Ready to sinke vs downe, and couer vs  
Who can behold such prodigies as these,  
And haue his lips seal'd vp ? not I my language  
Was neuer ground into such oyly colours,  
15 To flatter vice and daube iniquitie  
But (with an armed, and resolved hand)  
Ile strip the ragged follies of the time,  
Naked, as at their birth C O R (Be not too bold

Title] HVMOVR Ff Humor Qq (so in the running title) Induction  
After Sounding] Inductio, sono secundo Qq The Stage After  
sounding G CORDATVS, ASPER] Asper, Cordatus Qq 1 Nay,] Cord  
Nay Qq 2 mind Fr mind, Qq mind F2 7 heauens] heanens  
Q3 10 ruine,] Ruine Qq 11 downe,] downe Qq 13 language  
corr Fr soule Qq, Ff 17 time,] time Qq 18 Naked,] Naked Qq  
(Be] Be Qq bold ] bold, Qq 1, 2

A S P You trouble me) and with a whip of steele,  
 Print wounding lashes in their yron ribs 20  
 I feare no mood stamp in a priuate brow,  
 When I am pleas'd t'vnmaske a publicke vice  
 I feare no strumpets drugs, nor ruffians stab,  
 Should I detect their hatefull luxuries  
 No brokers, vsurers, or lawyers gripe, 25  
 Were I dispos'd to say, they're all corrupt  
 I feare no courtiers frowne, should I applaud  
 The easie flexure of his supple hammes  
 Tut, these are so innate, and popular,  
 That drunken custome would not shame to laugh 30  
 (In scorne) at him, that should but dare to taxe 'hem  
 And yet, not one of these but knowes his workes,  
 Knowes what damnation is, the deuill, and hell,  
 Yet, hourelly they persist, grow ranke in sinne,  
 Puffing their soules away in perj'rous aire, 35  
 To cherish their extortion, pride, or lusts  
 M I T Forbeare, good A S P E R, be not like your name  
 A S P O, but to such, whose faces are all zeale,  
 And (with the words of H E R C V L E S) invade  
 Such crimes as these ! that will not smell of sinne, 40  
 But seeme as they were made of sanctitie !  
 Religion in their garments, and their haire  
 Cut shorter then their eye-browes ! when the conscience  
 Is vaster then the ocean, and deuoures  
 More wretches then the *Counters* M I T Gentle A S P E R, 45  
 Containe your spirit in more stricter bounds,  
 And be not thus transported with the violence

Ind 19 me)] me, Qq steele,] steele Qq 21 priuate] private  
 Qr 23 vice ] vice, Qq 2, 3 24 luxuries corr Fr luxuries, Qq,  
 Ff 28 hammes ] hammes Qq 29 innate,] innate Qq 31 but]  
 not F2, F3 'hem ] 'hem Qq ('em F3 passim) 34 Yet,] Yet Qq  
 hourelly corr Fr, F2 hourelly Qq, Fc 35 perj'rous] per'rous Qq 2,  
 3 37 Forbeare,] Forbeare Qq 39 invade] inuade Qq 2, 3 40  
 these ] these, Qq 41 sanctitie ! corr Fr Sanctitie ! Ff Sanctitie,  
 Qq 43, 45 then] than Qq, Ff (but see 44) 43 eye-browes ! Ff  
 eie-browes, Qq 1, 2 eie-browes, Q3 44 then corr Fr than Qq,  
 Ff ocean corr Fr Ocean Qq, Ff 45 *Counters* Qq, corr F1, F2  
 Counters Fr

Of your strong thoughts C O R Vnlesse your breath had  
power

To melt the world, and mould it new againe,

50 It is in vaine, to spend it in these moods

A S P I not obseru'd this thronged round till now

Gracious, and kind spectators, you are welcome,

A P O L L O, and the M V S E S feast your eyes

With gracefull objects, and may our M I N E R V A

55 Answer your hopes, vnto their largest straine

Yet here, mistake me not, iudicious friends

I doe not this, to begge your patience,

Or seruilely to fawne on your applause,

Like some drie braine, despairing in his merit

60 Let me be censur'd, by th'austerest brow,

Where I want arte, or iudgement, taxe me freely

Let envious censors, with their broadest eyes,

Looke through and through me, I pursue no fauour,

Onely vouchsafe me your attentions,

65 And I will giue you musicke worth your eares

O, how I hate the monstrosnesse of time,

Where euery seruile imitating spirit,

(Plagu'd with an itching leprosie of wit)

In a meere halting fury, striues to fling

70 His vlc'rous body in the *Thespian* spring,

And streight leap's forth a Poet <sup>1</sup> but as lame

As V U L C A N, or the founder of *Cripple-gate*

M I T In faith, this Humour will come ill to some,

You will be thought to be too peremptorie

Ind 50 vaine,] vaine Qq Between 50 and 51 Fr originally inserted  
a stage-direction 'Here hee makes adresse to the People', but it was can-  
celled see p 416 51 now] now Qq 52 Gracious] Gracious F2  
54 objects,] objects, Qq MINERVA] Minerva Q1 Menerua Q3  
56 not,] not Qq iudicious] iudicious Q1 friends] friends Qq  
57 this,] this Qq 59 merit] merit F2 61 iudgement] judgement  
Q1 62 envious] enuous Qq 2, 3 censors, corr Fr, F2 Censors  
Fr Critiques Qq eyes, corr Fr, F2 eyes Qq eyes Fr 63 me,  
corr Fr, F2 me, Qq, Fr fauour, corr Fr, F2 fauour Fr fauor  
Qq 66 O,] O Qq 67 seruile] servile Q1 71 Poet <sup>1</sup>] Poet, Qq  
72 Cripple-gate corr Fr, F2 Cripple-gate Fr Criplegate Qq 73  
faith,] faith Qq Humour] Humor Qq and so usually, but in 75 Q1  
prints first 'Humor' and then 'Humour' 74 peremptorie Qq, corr  
Fr, F2 peremptorie Fr

ASP This Humour<sup>?</sup> good, and why this Humour, 75  
MITIS<sup>?</sup>

Nay, doe not turne, but answer MIT Answer<sup>?</sup> what<sup>?</sup>

ASP I will not stirre your patience, pardon me,  
I vrg'd it for some reasons, and the rather  
To giue these ignorant well-spoken dayes,  
Some taste of their abuse of this word Humour 80

COR D O, doe not let your purpose fall, good ASP ER,  
It cannot but arriue most acceptable,  
Chiefly to such, as haue the happinesse,  
Daily to see how the poore innocent word  
Is rackt, and tortur'd MIT I, I pray you proceede 85

ASP Ha<sup>?</sup> what<sup>?</sup> what is't<sup>?</sup> COR For the abuse  
of Humour

ASP O, I craue pardon, I had lost my thoughts  
Why, Humour (as 'tis *ens*) we thus define it  
To be a quality of aire or water,  
And in it selfe holds these two properties, 90  
Moisture, and fluxure As, for demonstration,  
Powre water on this floore, 'twill wet and runne  
Likewise the aire (forc't through a horne, or trumpet)  
Flowes instantly away, and leaues behind  
A kind of dew, and hence we doe conclude, 95  
That what soe're hath fluxure, and humiditie,  
As wanting power to containe it selfe,  
Is Humour So in euery humane body  
The choller, melancholy, flegme, and bloud,  
By reason that they flow continually 100  
In some one part, and are not continent,

Ind 76 Nay, *corr Fr, F2* Nay *Qq, Fr* MIT what<sup>?</sup> *So ranged*  
*in corr Fr, F2, a separate line in Fr* 79 dayes,] daies *Qq* 80  
Humour] *Humor Qq* 81 O, *corr Fr, F2* O *Qq, Fr* 83 such,]  
such *Qq* happinesse,] happinesse *Qq* 85 I, I *Q3, corr Fr,*  
*F2* I, I *Qq 1, 2, Fr* 86 COR Humour *So ranged in F2*  
*a separate line in Fr* Humour] *Humor Qq* 88 Why, *corr Fr,*  
*F2* Why *Qq, Fr* Humour] *Humor Qq* it] it, *F2* 89 aire]  
ayre, *F2* 91 Moisture, *corr Fr, F2* Moisture *Qq, Fr* As,] As  
*Qq* 93 horne, *corr Fr, F2* horne *Qq, Fr* 94 leaues] leaves *Q1*  
96 fluxure,] fluxure *Qq* 98 Humour *So corr Fr, F2* Humor so  
*Qq* Humour so *Fr*

Receiue the name of Humours Now thus farre  
 It may, by *Metaphore*, apply it selfe  
 Vnto the generall disposition

- 105 As when some one peculiar quality  
 Doth so possesse a man, that it doth draw  
 All his affects, his spirits, and his powers,  
 In their confluxions, all to runne one way,  
 This may be truly said to be a Humour
- 110 But that a rooke, in wearing a pyed feather,  
 The cable hat-band, or the three-pild ruffe,  
 A yard of shoetye, or the *Switeers* knot  
 On his *French* garters, should affect a Humour !  
 O, 'tis more then most ridiculous
- 115 C O R D He speakes pure truth now, if an Idiot  
 Haue but an apish, or phantasticke straine,  
 It is his Humour A S P Well I will scourge those apes ,  
 And to these courteous eyes oppose a mirrour,  
 As large as is the stage, whereon we act
- 120 Where they shall see the times deformitie  
 Anatomiz'd in euery nerue, and sinnew,  
 With constant courage, and contempt of feare  
 M I T A S P E R, (I vrge it as your friend) take heed,  
 The dayes are dangerous, full of exception,
- 125 And men are growne impatient of reproofe A S P Ha, ha  
 You might as well haue told me, yond' is heauen,

Ind 102 Humours] Humors Qq 103 may,] may Qq *Metaphore*,  
 corr F1, F2 *Metaphore*, F1 *Metaphore* Qq 104 disposition ]  
 disposition, Qq 107 powers,] powers Qq 108 confluxions,] con-  
 fluxions Qq 109 Humour ] Humor, Qq 110 rooke, corr F1  
 Rooke, F1 Rooke Qq rooke F2 in] by F2, F3 112 shoetye corr  
 F1 shoe-tie Qq 1, 2 shoote-tie Q3 shoo-tye F2 113 Humour !]  
 Humour, Q1 Humor, Qq 2, 3 114 'tis] it is F2, F3 then]  
 than Qq, F2 115 truth now, corr F1, F2 truth now Q1, F1  
 truth Now Q2 trueth Now Q3 Idiot] Ideot Qq 116  
 Haue] Haue Q1 apish,] Apish Qq 117 Humour] Humor Qq 2, 3  
 Well,] Well Qq apes, corr F1, F2 Apes, F1 apes, Qq 1, 2  
 Apes, Q3 118 mirrour, Ff mirror Qq 1, 2, mirror, Q3 119  
 stage,] stage Qq act ] act, Qq 120 deformitie corr F1, F2 de-  
 formitie, Q1 deformity, Qq 2, 3, F1 121 Anatomiz'd) Anotamiz'd  
 Qq 2, 3 nerue,] Nerve Q1 Nerue Qq 2, 3 123 ASPER, F2  
 ASPER corr F1 ASPER F1 originally Asper Qq vrge] urge Q1  
 125 ASP Ha, ha a separate line in Qq 126 yond'] yound F2

This earth, these men, and all had mou'd alike  
 Doe not I know the times condition?  
 Yes, M I T I S, and their soules, and who they be,  
 That eyther will, or can except against me 130  
 None, but a sort of fooles, so sicke in taste,  
 That they contemne all phisicke of the mind,  
 And, like gald camels, kicke at euery touch  
 Good men, and vertuous spirits, that lothe their vices,  
 Will cherish my free labours, loue my lines, 135  
 And with the feruour of their shining grace,  
 Make my braine fruitefull to-bring forth more obiects,  
 Worthy their serious, and intentiue eyes  
 But why enforce I this? as fainting? No  
 If any, here, chance to behold himselfe, 140  
 Let him not dare to challenge me of wrong,  
 For, if he shame to haue his follies knowne,  
 First he should shame to act 'hem my strict hand  
 Was made to ceaze on vice, and with a gripe  
 Squeeze out the humour of such spongie natures, 145  
 As licke vp euery idle vanitie

C O R D Why this is right *Furor Poeticus*!  
 Kind gentlemen, we hope your patience  
 Will yet conceiue the best, or entertaine  
 This supposition, that a mad-man speaks 150

A S P What? are you ready there? M I T I S sit  
 downe  
 And my C O R D A T V S Sound hough, and begin

Ind 127 men,] men, F2 129 Yes, corr F1, F2 Yes Qq, F1  
 MITIS,] *Mitis*, Qq 1, 2 *Mitis*, Q3 be, corr F1, F2 be Qq, F1 130  
 eyther corr F1 either Qq, Ff will,] will Qq, F2 against] 'gainst  
 F2 me] me Qq 131 None,] None Qq 133 And, camels,  
 corr F1, F2 And camels (Camels Qq) Qq, F1 touch]  
 touch Q1 touch, Qq 2, 3 135 loue] love Q1 136 feruour] fervor  
 Q1 feruor Qq 2, 3 137 obiects,] obiects Qq 138 serious,] serious  
 Qq 139 this? corr F1, F2 this, Qq, F1 No corr F1, F2 no  
 F1 no Qq 140 any, here, corr F1, F2 any here Qq, F1 142  
 For, corr F1, F2 For Qq, F1 haue] have Q1 144 ceaze]  
 sieze F2 vice,] vice, Qq 145 Squeeze corr F1, F2 Crush  
 Qq, F1 humour] Humor Qq natures corr F1, F2 soules Qq,  
 F1 147 Why] Why, F2 *Poeticus*] *Poeticus* Qq 151  
 downe ] downe, Qq 152 hough] hoe Qq begin ] begin Qq



- I leaue you two, as censors, to sit here  
 Obserue what I present, and liberally  
 155 Speake your opinions, vpon euery *Scene*,  
 As it shall passe the view of these spectators  
 Nay, now, y'are tedious Sirs, for shame begin  
 And M I T I S, note me, if in all this front,  
 You can espy a gallant of this marke,  
 160 Who (to be thought one of the iudicious)  
 Sits with his armes thus wreath'd, his hat pull'd here,  
 Cryes meaw, and nods, then shakes his empty head,  
 Will shew more seuerall motions in his face,  
 Then the new *London*, *Rome*, or *Ninnueh*,  
 165 And (now and then) breakes a drie bisquet iest,  
 Which that it may more easily be chew'd,  
 He steeps in his owne laughter C O R D Why? will that  
 Make it be sooner swallow'd? A S P O, assure you  
 Or if it did not, yet as H O R A C E sings,  
 170 "*Ieiunus raro stomachus vulgaria temnit*,  
 "Meane cates are welcome still to hungry guests  
 C O R D 'Tis true, but why should we obserue 'hem,  
 A S P E R?  
 A S P O I would know 'hem, for in such assemblies,  
 Th'are more infectious then the pestilence  
 175 And therefore I would giue them pills to purge,  
 And make 'hem fit for faire societies  
 How monstrous, and detested is't, to see  
 A fellow, that has neither arte, nor braine,  
 Sit like an A R I S T A R C H V S, or starke-asse,  
 180 Taking mens lines, with a tabacco face,  
 In snuffe, still spitting, vsing his wryed lookes

Ind 153 leaue] leave Qr two, as censors,] two as censors (Censors  
 Qq, F2 here ] here, Qq 156 spectators,] Spectators, Qq  
 157 Nay,] Nay Qq begin ] begin Qq, 158 And] And, F2  
 me,] me Qq 160 iudicious] iudicious Qr 163 face,] face Qq 164  
 Then] Than Qq, F2 165 bisquet iest] basket jest Qq bisquet-iest F2  
 167 steeps] sleeps Qq 2, 3 168 swallow'd] swallowed F2 you ]  
 you Qq 169 sings,] sings Qq 172 'hem,] 'hem Qq 174 then]  
 than Qq, F2 pestilence ] Pestilence, Qq 177 monstrous, is't,]  
 monstrous is't Qq 178 fellow, arte,] fellow art Qq 179  
 starke-asse] starke asse Qq 180 lines, face,] lines face Qq

(In nature of a vice) to wrest, and turne  
 The good aspect of those that shall sit neere him,  
 From what they doe behold ! O, 'tis most vile  
 M I T Nay, A S P E R 185  
 A S P Peace, M I T I S, I doe know your thought  
 You'le say, your guests here will except at this  
 Pish, you are too timorous, and full of doubt  
 Then, he, a patient, shall reiect all physicke,  
 'Cause the physicion tels him, you are sicke 190  
 Or, if I say, That he is vicious,  
 You will not heare of vertue Come, y'are fond  
 Shall I be so extrauagant to thinke,  
 That happy iudgements, and composed spirits,  
 Will challenge me for taxing such as these ? 195  
 I am asham'd C O R D Nay, but good pardon vs  
 We must not beare this peremptorie saile,  
 But vse our best endeouours how to please  
 A S P Why, therein I commend your carefull thoughts,  
 And I will mixe with you in industrie 200  
 To please, but whom ? attentiuē auditors,  
 Such as will ioynē their profit with their pleasure,  
 And come to feed their vnderstanding parts  
 For these, Ile prodigally spend my selfe,  
 And speake away my spirit into ayre , 205  
 For these, Ile melt my braine into inuention,  
 Come new conceits, and hang my richest words  
 As polisht jewels in their bounteous eares  
 But stay, I loose my selfe, and wrong their patience ,  
 If I dwell here, they'le not begin, I see 210  
 Ind 182 wrest,] wrest Qq 184 behold ! O,] behold ? O Qq 185  
 Nay,] Nay Qq 186 Peace,] Peace Qq thought] thought Qq  
 187 guests here] audience Qq this ] this ? Qq 188 Pish,] Pish  
 Qq 1, 2 doubt ] doubt Qq 189 he,] he Qq physicke,]  
 Physicke Qr Physicke Qq 2, 3 190 physicion] physitian Qq 1, 2  
 Physitian Q3 him,] him Qq 191 say,] say Qq 192 vertue Come ]  
 vertue come, Qq (Come F2) 193 extrauagant] extravagant Qr  
 thinke,] thinke Qq 194 iudgements,] iudgements Qr iudgements  
 Qq 2, 3 spirits,] spirits Qq 198 endeouours] endeouours Qr 199  
 Why,] Why Qq 1, 2 201 please,] please, Qq attentiuē] attentive  
 Qr 202 ioynē] ioine Qr 206 these,] these F2 inuention] in-  
 uention Qr 208 jewels] iewels Qq 2, 3

- Friends sit you still, and entertaine this troupe  
 With some familiar, and by-conference,  
 Ile haste them sound Now gentlemen, I goe  
 To turne an actor, and a Humorist,  
 215 Where (ere I doe resume my present person)  
 We hope to make the circles of your eyes  
 Flow with distilled laughter if we faile,  
 We must impute it to this onely chance,  
 " *Arie* hath an enemy cal'd *Ignorance*  
 220 C O R D How doe you like his spirit, M I T I S ?  
 M I T I should like it much better, if he weie lesse  
 confident  
 C O R D Why, doe you suspect his merit ?  
 M I T No, but I feare this will procure him much enuie  
 225 C O R D O, that sets the stronger seale on his desert, if  
 he had no enemies, I should esteeme his fortunes most  
 wretched at this instant  
 M I T You haue seene his play, C O R D A T V S ? pray  
 you, how is't ?  
 230 C O R D Faith sir, I must refraine to iudge, only this  
 I can say of it, 'tis strange, and of a particular kind by it  
 selfe, somewhat like *Vetus Comœdia* a worke that hath  
 bounteously pleased me, how it will answere the generall  
 expectation, I know not  
 235 M I T Does he obserue all the lawes of *Comedie* in it ?  
 C O R D What lawes meane you ?  
 M I T Why, the equall diuision of it into *Acts*, and *Scenes*,  
 according to the *Terentian* manner, his true number of  
 Actors, the furnishing of the *Scene* with G R E X, or  
 240 C H O R V S, and that the whole Aigument fall within  
 compasse of a dayes busnesse

Ind 212 familiar,] familiar Qq 213 sound Now gentlemen,]  
 sound now gentlemen (Gentlemen Q3) Qq 219 Exit add Qq Exit  
*Asper* add F2, F3 224 enuie] envie Qr 225 desert,] desert,  
 F2 228 haue] have Qr play,] play Qq pray you,] pray you, Qq  
 230 iudge] judge Qr 231 particular] particular Qq 232 somewhat]  
 some what F2 235 obserue] observe Qr 237 Why,] Why Qq  
 diuision] deuision Qq Acts,] Acts Qq 239 GREX,] Grex Qq 241  
 busnesse] efficiencie Qq

C O R D O no, these are too nice obseruations

M I T They are such as must be receiued, by your fauour, or it cannot be authentique

C O R D Troth, I can discerne no such necessity 245

M I T No ?

C O R D No, I assure you, Signior If those lawes you speake of, had beene deliuered vs, *ab initio*, and in their present vertue and perfection, there had beene some reason of obeying their powers but 'tis extant, that that which 250 we call *Comædia*, was at first nothing but a simple, and continued *Song*, sung by one only person, till S V S A R I O inuented a second, after him E P I C H A R M V S a third, P H O R M V S, and C H I O N I D E S deursed to haue foure Actors, with a *Prologue* and *Chorus*, to which C R A - 255 T I N V S (long after) added a fift, and sixt, E V P O L I S more, A R I S T O P H A N E S more then they euery man in the dignitie of his spirit and iudgement, supplied something And (though that in him this kinde of *Poeme* appeared absolute, and fully perfected) yet how is the face 260 of it chang'd since, in M E N A N D E R, P H I L E M O N, C E C I L I V S, P L A V T V S, and the rest, who haue vtterly excluded the *Chorus*, altered the property of the persons, their names, and natures, and augmented it with all liberty, according to the elegancie and disposition of those times, 265 wherein they wrote ? I see not then, but we should enioy the same licence, or free power, to illustrate and heighten our inuention as they did, and not bee tyed to those strict and regular formes, which the nicenesse of a few (who are nothing but forme) would thrust vpon vs 270

Ind 242 obseruations] obseruations Qr 243 receiued,] received Qr receiued Qq 2, 3 245 Troth,] Troth Qq 247 you, Signior If] you signior, if Qq 248 *initio*,] *Initio*, Qq 251 simple,] simple Qq, F2 252 *Song*] *Satyre* Qq 253 inuented] invented Qr third,] third, Qq 254 deursed] devised Qr 254, 262 haue] have Qr 256 fift, Ff fift Qq Fifth F3 sixt] Sixth F3 257 more,] more, Qq then] than Qq 2, 3, F2 euery] every Qr 258 iudgement,] judgement Qr 258-9 some thing Fr, copying the hyphen of Qr, where the word is divided at the end of a line something Q3 colon in Qq 259 And] and Qq 265 times,] times Qq 266 then,] then Qq enioy] enioy Qr 267 licence,] *Licentia* Qq 268 inuention] invention Qr did,] did Q3 bee] to be Q3

M I T Well, we will not dispute of this now but what's  
his *Scene* ?

C O R Marry, *Insula Fortunata*, Sir

M I T O, the fortunate Iland ? masse, he has bound  
275 himselfe to a strict law there

C O R Why so ?

M I T He cannot lightly alter the *Scene*, without crossing  
the seas

C O R He needs not, hauing a whole Iland to run through,  
280 I thinke

M I T No ? how comes it then, that in some one Play  
we see so many seas, countries, and kingdomes, past ouer  
with such admirable dexteritie ?

C O R O, that but shewes how well the Authors can  
285 trauaile in their vocation, and out-run the apprehension  
of their auditorie But leauing this, I would they would  
begin once this protraction is able to sowre the best-  
settled patience in the Theatre

M I T They haue answered your wish Sir they sound  
290 C O R D O, here comes the *Prologue* Now sir ! if you  
had staid a little longer, I meant to haue spoke your  
prologue for you, I faith

### *The third sounding.*

#### PROLOGVE.

P R O L Mary, with all my heart, Sir, you shall doe it  
yet, and I thanke you

295 C O R D Nay, nay, stay, stay, heare you ?

P R O L You could not haue studied to ha' done me

Ind 273 Marry,] Mary Qq 274 masse,] masse Qq has] was  
Qq 2, 3 277 alter] after Qq 2, 3 Scene,] Scene Qq 279 hauing]  
having Qr 282 ouer] over Qr 285 trauaile] trauaile Qr travel  
F3 apprehension] apprehension Q3 286 leauing] leauing Qr  
287 sowre] sower Qq Between 289 and 290 Qq have ' Sound the third  
time | ENTER PROLOGVE' 290 sir ! Ff sir, Qr sirre, Qq 2, 3  
After 292] The third PROLOGVE not in Qq 293 Mary,] Marv  
Qq 1, 3 Marry Q2 heart,] heart Qq 1, 2 hart Q3

a greater benefit at the instant, for I protest to you, I am vnperfect, and (had I spoke it) I must of necessity haue beene out

C O R D Why, but doe you speake this seriously? 300

P R O L Seriously! I (wit's my helpe doe I) and esteeme my selfe indebted to your kindnesse for it

C O R D For what?

P R O L Why, for vndertaking the prologue for me

C O R D How? did I vndertake it for you? 305

P R O L Did you! I appeale to all these gentlemen, whether you did or no? Come, it pleases you to cast a strange looke on't now, but 'twill not serue

C O R D 'Fore me, but it must serue and therefore speake your prologue 310

P R O L And I doe, let me die poyson'd with some venemous hisse, and neuer lue to looke as high as the two-penny roome againe

M I T He has put you to it, sir

C O R Sdeath, what a humorous fellow is this? Gentle- 315  
men, good faith I can speake no prologue, howsoever his weake wit has had the fortune to make this strong vse of me, here before you but I protest

C A R L O B V F F O N E

C A R L Come, come, leaue these fustian protestations away, come, I cannot abide these gray-headed ceremonies *He enters with a boy, and wine*  
Boy, fetch me a glasse, quickly, I may bid these gentlemen 321  
welcome, giue 'hem a health here I mar'le whose wit 'twas to put a prologue in yond' sack-butts mouth they

Ind 298 haue] have Qr 300, 304 Why.] Why Qq 301 wit's]  
God's Qq helpe] help, F2 306 gentlemen, Ff gentlemen Qr  
Gentlemen Qq 2, 3 307 Come,] Come, come, F2, F3 309 me,]  
God Qq 313 roome] roome, Qq 2, 3 againe] againe Exit Qr  
in Q2 'gaîne Exit' as the first line of sig Bw, 'a-' only in the catch-  
word on sig Bw verso Q3 omits this line 315 Sdeath, om F2, F3  
317 me,] me Qr mee Qq 2, 3 318 protest—] protest, Qq C A R L O  
B V F F O N E ] Enter Carlo Buffone, with a Boy Qq (boy Qr) (margin)  
Stage direction not in Qq 319 leaue] leave Qr 322 'hem] him Q3  
mar le] Qq 2, 3 mar'le Qr, Ff 323 yond'] yon'd Qq, Ff

might well thinke hee'd be out of tune, and yet you'd play  
325 vpon him too

C O R D Hang him, dull blocke

C A R L O good words, good words, a well-timberd fellow,  
he would ha' made a good columnne, and he had beene  
thought on, when the house was a building O, art thou  
330 come? well said, giue mee boy, fill, so Here's a cup of  
wine sparkles like a diamond Gentlewomen (I am sworne  
to put them in first) and Gentlemen, a round, in place of  
a bad prologue, I drinke this good draught to your health  
here, *Canarie*, the very *Elix'r*, and spirit of wine This is  
335 that our *Poet* calls *Castalian* liquor, when hee comes abroad  
(now and then) once in a fortnight, and makes a good meale  
among Players, where he has *Caninum appetitum* mary,  
at home he keepes a good philosophicall diet, beanes and  
butter milke an honest pure Rogue, hee will take you off  
340 three, foure, fve of these, one after another, and looke  
vilanously when he has done, like a one-headed C E R  
B E R V S (he do' not heare me I hope) and then (when his  
belly is well ballac't, and his braine rigg'd a little) he sailes  
away withall, as though he would worke wonders when  
345 he comes home He has made a Play here, and he calls it,  
*Euery Man out of his humour* Sbloud, and he get me out  
of the humour hee has put mee in, Ile trust none of his  
Tribe againe, while I liue Gentles, all I can say for him,  
is, you are welcome I could wish my bottle here amongst  
350 you but there's an old rule, *No pledging your owne health*

Ind 325 *Exit Boy* (boy Q1) add Qq 326 him,] him Qq 327  
well-timberd] well-timberd F2 328 columnne,] columnne Qq and]  
an' F2, F3 329 on,] on Qq O,] O Qq *Enter Boy with a glasse*  
(boy Q1 Boie Q2) inset in Qq after 'O art thou' 330 mee boy] me,  
boy Qq 1, 2 me, Boy Q3 so Here's] so here's Qq 331  
Gentlewomen] Gentlewomen, Q1 334 *Elix'r*] *Elixer* F2 (large paper)  
spirit of] (*He drinks*) inset in Qq wine This] wine this Qq  
(Wine Q3) 337 mary,] mary Qq 340 these,] these Qq 342  
do' not] do's not F2, F3 344 withall] with all F2, F3 345 home  
He] home he (hee Qq 2, 3) Qq it,] it, Qq 346 *humour* ]  
*Humor* Q1 *humour* Q2 *Humor* Q3 Sbloud, and Fr Sbloud  
and Qq But an' F2, F3 347 *humour*] *humor* Qq 1, 3 trust]  
ne're trust Qq 348 liue ] liue Q1 Gentles, all] Gentles all, Q3  
Gentiles, all F2 Genteels, all F3 350 rule,] rule, Qq *health* ]  
*health* Qq

Mary, if any here be thirsty for it, their best way (that I know) is, sit still, seale vp their lips, and drinke so much of the play, in at their eares

*Exit*

*GREX.*

MIT What may this fellow be, CORDATVS?

COR Faith, if the time will suffer his description, Ile giue it you He is one, the Author calls him CARLO BVFFONE, an impudent common iester, a violent rayler, and an incomprehensible *Epicure*, one, whose company is desir'd of all men, but belou'd of none, hee will sooner lose his soule then a iest, and prophane euen the most holy things, to excite laughter no honorable or reuerend personage whatsoever, can come within the reach of his eye, but is turn'd into all manner of varietie, by his adult'rate *smile's*

MIT You paint forth a monster

COR He will preferre all Countries before his natue, and thinkes he can neuer sufficiently, or with admiration enough, deliuer his affectionate conceit of forraigne Atheistical policies but stay—Obserue these, hee'le appeare himselfe anon

MIT O, this is your enuious man (MACILENTE) I thinke

COR The same, sir

Ind 351 Mary,] marye Q1 marye Q2 marie Q3 thirsty] thirsty F2 353 play,] play Qq After 353] GREX add Ff 355 description] discription Q3 356 you He] you he Qq one,] one, Q3 357 iester] jester Q1 358 *Epicure*,] *Epicure* Qq 360 lose] loose Qq then] than Qq, F2 iest, Q2, Ff jest, Q1 iest, Q3 361 honorable] honourable Qq, F2 363 into] inro Q3 364 *smile's*] *smile's* Q3 368 forraigne] forrein Qq 369 stay—Obserue] stay, obserue Qq After 370] Enter *Macilente, solus* Qq



*Act I. Scene I.*

MACILENTE

- V** *Irī est, fortunæ cæcitatem faciliē ferre*  
 Tis true, but, Stoique, where (in the vast world)  
 Doth that man breathe, that can so much command  
 His blood, and his affection? well I see,  
 5 I strue in vaine to cure my wounded soule,  
 For euery cordiall that my thoughts apply,  
 Turnes to a cor'siue, and doth eate it farder  
 There is no taste in this Philosophie,  
 Tis like a potion that a man should drinke,  
 10 But turnes his stomacke with the sight of it  
 I am no such pild *Cinque*, to beleue  
 That beggery is the onely happinesse,  
 Or (with a number of these patient fooles)  
 To sing *My minde to me a kingdome is*,  
 15 When the lanke hungrie belly barks for foode  
 I looke into the world, and there I meet  
 With obiects, that doe strike my blood-shot eyes  
 Into my braine where, when I view my selfe,  
 Haung before obseru'd, this man is great,  
 20 Mighty, and fear'd that, lou'd, and highly fauour'd  
 A third, thought wise and learned a fourth, rich,  
 And therefore honor'd a fifth, rarely featur'd  
 A sixth, admir'd for his nuptiall fortunes  
 When I see these (I say) and view my selfe,  
 25 I wish the organs of my sight were crackt,

I 1] *Act* MACILENTE ] ACTVS PRIMVS SCENA PRIMA Qq ACT I  
 SCENE I — *The Country* Enter Macilente, with a book G 1 *Viri*  
*Mac Viri* Qq *facile* facile Qq *ferre* ] *ferre* Qq 2 Stoique,]  
 Stoique Qr Stoique, Qq 2, 3 3 breathe] breath Qq command]  
 commaund Qr 4 blood,] blood Qr blood Qq 2, 3 6 apply,]  
 apply Qr applie Qq 2, 3 7 farder] farther F3 15 toode]  
 food Qr foode Qq 2, 3 18 braine ] braine, Qq 2, 3 selfe,]  
 selfe, Q3 19 Haung Qr obseru'd,] obseru'd Qq 1, 2  
 20 lou'd, corr Fr, F2 lou'd Qq, Fr 22 honor'd] honour'd Qq, F2  
 25 the organs of my sight] my *Opique* instruments Qq (*Oblique* Q3)

And that the engine of my griefe could cast  
 Mine eye-balls, like two globes of wild-fire, forth,  
 To melt this vnproportion'd frame of nature  
 Oh, they are thoughts that haue transfixt my heart,  
 And often (i' the strength of apprehension) 30  
 Made my cold passion stand vpon my face,  
 Like drops of dew on a stiffe cake of yce

G R E X.

C O R This alludes well to that of the Poet,  
*Imudus suspirat, gemit, incutitq; dentes,*  
*Sudat frigidus, intuens quod odit* 35  
 M I T O peace, you breake the Scene

M A C I Soft, who be these ?  
 I'le lay me downe a while till they be past

G R E X.

C O R Signior, note this gallant, I pray you  
 M I T What is he ? 40  
 C O R A tame Rooke, youle take him presently List

Act I. Scene II.

SOGLIARDO, CARLO BVFFONE,  
 MACILENTE

N Ay looke you CARLO this is my Humour now !  
 I haue land and money, my friends left me well, and  
 I will be a Gentleman, whatsoever it cost me

C A R A most gentleman-like resolution

I 1 27 -balls,] -balls Qr -bals Qq 2, 3 -fire, corr F1, F2 -fire  
 Qq, F1 forth] fourth Q3 32 dew] sweate Qq 34 incutitq; corr  
 F1 incutitq; F1 incutitque Qq, F2 35 quod odit] quodoait Q2  
 After 36] Enter Sogliardo, with Carlo Buffone | SCENA SEC Qq 39  
 gallant,] gallant Qq 1, 2 1 11 Act MACILENTE not in Qq CARLO]  
 CARLO, F2 1 Nay,] Nay F2 Sog Nay Qq you,] you Qq now 1] now,  
 Qq 1, 2 now Q3 3 Gentleman, corr F1 gentleman Qq 1, 2  
 Gentleman Q3, F1, F2 whatsoever] whatsoever Qr 4 CAR  
 resolution ] Missing in some copies of F1, in which these words should  
 end page 90

5 S O G Tut, and I take an humour of a thing once, I am  
like your taylors needle, I goe through but, for my name,  
Signior, how thinke you ? will it not serue for a gentlemans  
name, when the Signior is put to it ? Ha ?

C A R Let me heare how is't ?

10 S O G *Signior Insulso Sogliardo* me thinkes it sounds  
well

C A R O excellent ! tut, and all fitted to your name, you  
might very well stand for a gentleman I know many  
*Sogliardos* gentlemen

15 S O G Why, and for my wealth I might be a Iustice of  
Peace

C A R I, and a Constable for your wit

S O G All this is my Lordship you see here, and those  
Farmes you came by

20 C A R Good steps to gentility too, mary but S O G L I -  
A R D O, if you affect to be a gentleman indeede, you must  
obserue all the rare qualities, humours, and complements  
of a gentleman

S O G I know it, Signior, and if you please to instruct,  
25 I am not too good to learne, Ile assure you

C A R Inough sir Ile make admirable vse i'the proiection  
of my medicine vpon this lumpe of copper here Ile  
bethinke me, for you sir

S O G Signior, I will both pay you, and pray you, and  
30 thanke you, and thinke on you

## G R E X.

C O R D Is not this purely good ?

M A C I L Sbloud, why should such a prick-eard hine as  
this,

1 11 5 humour] humor *Qq* 2, 3 6 name,] name *Qq* 12 excellent !  
tut,] excellent tut *Qq* 15 Why,] Why *Qq* 22 obserue] observe  
*Qr* obserne *Q3* humours] humors *Qq* 24 it,] it *Qq* Signior  
*Qq* 2, 3, *corr* *Fr*, *F2* signior *Qr*, *Fr* 26 make] maks *F2* 28 me, *Ff*  
me *Qr* mee *Qq* 2, 3 29 pay you,] pay you *Qq* 30 thanke you,]  
thanke you *Qq* 1, 2 32 Sbloud] Why *F2*, *F3* hine] Hind *Qq*  
this,] this *Qq*

Be rich ? Ha ? a foole ? such a transparent gull  
That may be seene through ? wherefore should he haue  
land,

Houses, and lordships ? O, I could eate my entrailes, 35  
And sinke my soule into the earth with sorrow

CAR First (to be an accomlisht gentleman, that is,  
a gentleman of the time) you must giue o're house-keeping  
in the countrey, and liue altogether in the city amongst  
gallants, where, at your first apparance, 'twere good you 40  
turn'd foure or fise hundred acres of your best land into  
two or three trunks of apparel (you may doe it without going  
to a coniuurer) and be sure, you mixe your selfe stil, with such  
as flourish in the spring of the fashion, and are least  
popular, studie their carriage, and behauiour in all, learne 45  
to play at *Primero* and *Passage*, and (euer when you lose)  
ha' two or three peculiar othes to sweare by, that no man  
else sweares but aboute all, protest in your play, and  
affirme, *Vpon your credit, As you are a true gentleman* (at  
euery cast) you may doe it with a safe conscience, I warrant 50  
you

SO G O admirable rare ! he cannot choose but be  
a gentleman, that ha's these excellent gifts more, more, I  
beseech you

CAR You must endeouour to feede cleanly at your 55  
Ordinarie, sit melancholy, and picke your teeth when  
you cannot speake and when you come to Playes, be  
humorous, looke with a good startch't face, and ruffle your  
brow like a new boot, laugh at nothing but your owne  
iests, or else as the Noblemen laugh That's a speciall grace 60  
you must obserue

1 11 35 entrailes] intrailles *F2* 37 gentleman, that] Gentleman  
that *Q3* 40 apparance] appearance *F2* 42 apparel (you] apparell,  
you *Qq* 1, 2 apparell, you *Q3* 43 coniuurer)] Coniuurer *Qq* sure,]  
sure *Qq* 45 carriage, *Ff* carriage *Q1* carriage *Qq* 2, 3 behauiour]  
behaviour *Qq* 1, 2 all, *corr* *F1*, *F2* all *Qq*, *F1* 46 lose] loose  
*Qq* 47 peculiar] peeuliar *Q1* 48 all,] all, *Q2* 49 true om  
*Qq* 2, 3 50 cast)] cast ) *Qq* 52 choose] chuse *Qq*, *F2* 55 en-  
deuour] endeavour *Q1* 59 boot,] boot, *Qq* 1, 2, *F2* 60 iests] jests  
*Q1* laugh That's] laugh, that's *Qq*

S O G I warrant you, sir

C A R I, and sit o'the stage, and flout prouided, you haue a good suit

65 S O G O, I'll haue a suit only for that, sir

C A R You must talke much of your kinred, and allies

S O G Lies! no Signior, I shall not neede to doe so, I haue kinred i'the city to talke of I haue a neece is a marchants wife, and a nephew, my brother S O R D I D O S  
70 sonne, of the Innes of Court

C A R O, but you must pretend alliance with Courtiers and great persons and euer when you are to dine or suppe in any strange presence, hire a fellow with a great chaine (though it be copper it's no matter) to bring you letters,  
75 feign'd from such a Noble man, or such a Knight, or such a Ladie, *To their worshipfull, right rare, and noble qualified friend or kinsman, Signior Insulso Sogliardo*, gue your selfe stile enough And there (while you intend circumstances of newes, or enquiry of their health, or so) one of your  
80 familiars (whom you must carry about you still) breakes it vp (as 'twere in a iest) and reades it publikely at the table at which, you must seeme to take as vn pardonable offence, as if he had torne your Mistris colours, or breath'd vpon her picture, and pursue it with that hot grace, as if  
85 you would aduance a challenge vpon it presently

S O G Stay, I doe not like that humour of challenge, it may be accepted, but I'll tell you what's my humour now I will doe this I will take occasion of sending one of my suites to the Taylors to haue the pocket repaired, or so,  
90 and there such a letter, as you talke of (broke open and

I 11 63 flout] flout Q2 65 O,] O Qq that,] that Qq 66  
kinred,] kinred Qr kindred Qq 2, 3, F2, F3 68 I haue] I haue  
Q2 I'll haue Q3 kinred Qr, Fr kindred Qq 2, 3, F2, F3 69  
marchants Fr merchants Qr Merchants Qq 2, 3, F2, F3 71 O,] O  
Qq Courtiers] Courtiours Qr 74 copper] copper, F2 76 noble]  
nobly F2, F3 77 Sogliardo,] Sogliardo, Qq 79 enquiry] enquire  
Q3 81 iest] iest Qr 83 offence,] offence Qq Mistris] mis-  
tresse Qq 1, 2 Mistrisse Q3 Mistresses F2, F3 breath'd] beat'd Q3  
85 aduance] enforce Qq 86 humour] humor Qq 1, 2 Humor Q3  
87 accepted,] accepted Qq humour] humor Qq 88 this] this,  
Qq, F2 90 letter,] letter Qq of] off Q3

all) shall be left O, the Taylor will presently giue out what I am, vpon the reading of it, worth twentie of your Gallants

CAR But then you must put on an extreme face of discontentment at your mans negligence

SO G O, so I will, and beat him too I'll haue a man<sup>95</sup> for the purpose

MACIL You may, you haue land and crownes O partiall fate!

CARL Masse well remembred, you must keepe your men gallant, at the first, fine pyed lueries, laid with good<sup>100</sup> gold lace, there's 'no losse, in it, they may rip't off and pawne it, when they lacke victuals

SO G By'r Ladie, that is chargeable. Signior, 'twill bring a man in debt

CAR Debt? why, that's the more for your credit sir<sup>105</sup> it's an excellent policy to owe much in these daies, if you note it

SO G As how good Signior? I would faine be a Polititian

CAR O! looke where you are indebted any great<sup>110</sup> summe, your creditor obserues you with no lesse regard, then if hee were bound to you for some huge benefit, and will quake to giue you the least cause of offence, lest he loose his money I assure you (in these times) no man has his seruant more obsequious and pliant, then gentlemen<sup>115</sup> their creditors to whom if (at any time) you pay but a mortie, or a fourth part, it comes more acceptedly, then if you gave 'hem a new-yeares gift

SO G I perceiue you, sir I will take vp, and bring my selfe in credit sure

120

CAR Mary this, alwaies beware you commerce not with

I 11 92 am,] am Qq it,] it Qq 1, 2 100 lueries,] Lueries Qq  
103 By'r] Byr Qq 1, 2 Bir Q3 Ladie,] Ladie Qq 1, 3 Lady Q2  
110 O! O, Qq 111 obserues] observes Q1 112, 115, 117 then]  
than Qq 1, 2, F2 bound] bound Q3 113 lest] least Qq 114  
loose] lose F2 money] money Qq 1, 2 115 seruant] servant Q1  
116 creditors] creditours F2 if (at] (if at Qq, Ff 117 mortie,]  
morty Qq 1, 2 moietie Q3 acceptedly] acceptably F3 119 you,  
sir ] you sir, Qq vp] up Q1 121 this,] this, Qq 1, 2

bankrupts, or poore needie *Ludgathians* they are impudent  
 creatures, turbulent spirits, they care not what violent  
 tragedies they stirre, nor how they play fast and loose with  
 125 a poore gentlemans fortunes, to get their owne Mary, these  
 rich fellowes (that ha' the world, or the better part of it,  
 sleeping in their counting-houses) they are ten times more  
 placable, they, either feare, hope, or modestie, restraines  
 them from offering any outrages but this is nothing to  
 130 your followers, you shall not run a penny more in arrerage  
 for them, and you list your selfe

S O G No? how should I keepe 'hem then?

C A R Keepe 'hem? Sbloud let them keepe themselues,  
 they are no sheepe; are they? What? you shall come in  
 135 houses, where plate, apparrell, iewels, and diuers other  
 pretie commodities lye negligently scattered, and I would  
 ha' those *Mercuries* follow me (I trow) should remember  
 they had not their fingers for nothing

S O G That's not so good, me thinkes

140 C A R Why, after you haue kept 'hem a fortnight, or so,  
 and shew'd 'hem ynough to the world, you may turne 'hem  
 away, and keepe no more but a boy, it's ynough

S O G Nay, my humour is not for boyes, Ile keepe men,  
 and I keepe any, and Ile giue coats, that's my humour  
 145 but I lacke a cullisen

C A R Why, now you ride to the citie, you may buy one,  
 Ile bring you where you shall ha' your choise for money

S O G Can you, sir?

C A R O, I you shall haue one take measure of you,  
 150 and make you a *Coat of armes*, to fit you of what fashion  
 you will

1 11 122 bankrupts] Bankroutes Q3 125 fortunes,] fortunes Qq  
 owne Mary,] owne marry, Qq 128 placable] peacable Q3 they,]  
 they Qq feare,] feare F2 131 and] an' F2, F3 133  
 Sbloud om F2, F3 themselues] themselves Qr 135 diuers]  
 diuers Qr 136 negligently] negligently Q3 139 good,] good Qq  
 140, 146 Why,] Why Qq haue] have Qr kept 'hem] kept them Q3  
 fortnight,] fortnight Qr fortnight Qq 2, 3 142 ynough] yenough  
 Q3 143 Nay,] Nay Qq humour] humor Qq 144 that's] rhat's  
 Q3 humour] humor Qq 2, 3 148 you,] you Qq, F2 149 O,]  
 O Qq 150 and] an' F2 armes,] armes Qq

S O G By word of mouth, I thanke you, Signior , Ile be  
once a little prodigall in a humour, i'faith, and haue a most  
prodigious coat

M A C I Torment and death<sup>1</sup> breake head and braine 155  
at once,

To be deliuer'd of your fighting issue

Who can endure to see blinde *Fortune* dote thus ?

To be enamour'd on this dustie turfe ?

This clod<sup>2</sup> a whorson puck-fist<sup>2</sup> O god, god, god, god, &c

I could runne wild with griefe now, to behold 160

The ranknesse of her bounties, that doth breed

Such bull-rushes , these mushrompe gentlemen,

That shoot vp in a night to place, and worship

C A R Let him alone, some stray, some stray

S O G Nay, I will examine him before I goe, sure 165

C A R The Lord of the soile ha's al wefts, and straies  
here<sup>2</sup> ha's he not ?

S O G Yes, sir

C A R Faith, then I pittie the poore fellow, he's falne into  
a fooles hands 170

S O G Sirrah, who gaue you commission to lye in my  
lordship ?

M A C I Your lordship ?

S O G How<sup>2</sup> my lordship<sup>2</sup> doe you know me, sir ?

M A C I I doe know you, sir 175

C A R S'heart, he answers him like an *eccho*

S O G Why, who am I, Sir ?

M A C I One of those that fortune fauours

C A R The *Periphrasis* of a foole , Ile obserue this better

S O G That fortune fauours<sup>2</sup> how meane you that, 180  
friend ?

I n 152 mouth,] mouth Qq you ] you Qq 153 humour,  
i'faith] Humor in faith Qq 155 death<sup>1</sup>] death, Qq once,] once  
Qq r, 2 159 god, god,] God, Qq 160 now,] now  
Qq 163 place,] place Qq 165 Nay,] Nay Qq goe,] goe Qq  
166 wefts,] wefts Qq 168 Yes,] Yes Qq, F2 169 Faith,] Faith  
Qq, F2 174 me,] me Qq 175 you,] you Qq 176 S'heart, om  
F2, F3 177 I,] I Qq 178, 180 fauours] fauours Qq 180 that,]



M A C I I meane simply That you are one that lues  
not by your wits

S O G By my wits ? No sir, I scorne to lue by my wits,  
185 I I haue better meanes, I tell thee, then to take such base  
courses, as to lue by my wits Sbloud, doest thou thinke  
I lue by my wits ?

M A C I Me thinkes, Iester, you should not relish this  
well

190 C A R Ha ? does he know me ?

M A C I Though yours bee the worst vse a man can put  
his wit to, of thousands, to prostitute it at euery tauerne  
and ordinarie, yet (mee thinkes) you should haue turn'd  
your broad side at this, and haue beene readie with an  
195 *Apologie*, able to sinke this hulke of ignorance into the  
bottome, and depth of his contempt

C A R Sbloud 'tis M A C I L E N T E ! Signior, you are  
well encountred, how is't ? O, we must not regard what hee  
saies man, a trout, a shallow foole, he ha's no more braine  
200 then a butter-flie, a meere stuf suit, he looks like a mustie  
bottle, new wickerd, his head's the corke, light, light I am  
glad to see you so well return'd, Signior

M A C I You are ? Gramercie, good I A N V S

S O G Is he one of your acquaintance ? I loue him the  
205 better for that

C A R Gods precious, come away man, what doe you  
meane ? and you knew him as I doe, you'd shun him, as  
you'd doe the plague ?

S O G Why, sir ?

210 C A R O, hee's a black fellow, take heed on him

S O G Is he a Scholler, or a Souldier ?

C A R Both, both, a leane mungrell, he lookes as if he

I 11 182 simply ] simply, Qq 185 I I ] I, I Qq meanes,]  
meanes Qq then] than Qq, F2 (So in 200, 217) 186 Sbloud, Fr  
Sbloud Qq 1, 2 Sbloud Q3 What F2, F3 188 thinkes,] thinkes  
Qq 192 to,] too Qq 195 hulke] bulk F3 197 Sbloud Q1, Fr  
Sbloud Q2 Sbloud Q3 Oh F2, F3 MACILENTE !] Macilente Qq  
198 O,] O Qq 202 return'd,] return'd Qq 203 Gramercie,] Gra-  
mercie Qq 207 and] an' F2 209 Why,] Why Qq 211 Scholler,]  
Scholler Qq

were chap-falne, with barking at other mens good fortunes  
'ware how you offend him, he carries oile and fire in his pen,  
will scald where it drops his spirit's like powder, quick, 215  
violent hee'le blow a man vp with a jest I feare him  
worse then a rotten wall do's the cannon, shake an houre  
after, at the report Away, come not neere him

S o g For Gods sake let's be gone, and he be a Scholler,  
you know I cannot abide him, I had as leeuie see a Cocka- 220  
trice, specially as cockatrices goe now

C A R What, you'le stay, signior? this gentleman  
S o g l i a r d o, and I, are to visit the knight P v n t a r -  
v o l o, and from thence to the citie, wee shall meet there.

M A C I I, when I cannot shun you, we will meet 225  
'Tis strange! of all the creatures I haue seene,  
I enuie not this B v f f o n, for indeede

Neither his fortunes, nor his parts deserue it  
But I doe hate him, as I hate the deuill,  
Or that brasse-visag'd monster *Barbarisme* 230

O, 'tis an open-throated, black mouth'd curre,  
That bites at all, but eates on those that feed him  
A slaue, that to your face will (serpent-like)

Creepe on the ground, as he would eate the dust ,  
And to your backe will turne the taile, and sting 235  
More deadly then a scorpion Stay, who's this ?

Now for my soule, another minion  
Of the old lady *Chance's* I'le obserue him

1 11 213 chap-falne, *Fr* chap-falne *Qq* chop-falne, *F2* Chop-  
fal'n, *F3* 215 drops ] drops, *Qq* 216 jest] iest *Qq* 2, 3 217  
houre after,] hower after *Qq* 218 report Away] report away *Qq*  
219 and] an' *F2* 220 him,] him *F2* 222 stay,] stay *Qq* 223  
S o g l i a r d o, and I,] *Sogliardo* and I *Qq* P v n t a r v o l o] *Puntarvolo* *Q1*  
224 *Exeunt Car and Sog* add *Qq* 226 strange!] strange *Qq* 228  
fortunes,] fortunes *Qq, F2* it ] it, *Qq* 229 him,] him *Qq* 232  
on] not *F3* him ] him, *Qq* 1, 2 him *Q3* 235 taile,] taile *Qq*  
236 then] than *Qq, F2* 237 soule,] soule *F2*

## Act I. Scene III.

SORDIDO, MACILENTE, HINE

O Rare! good, good, good, good, good! I thanke my  
Starres, I thanke my Starres for it

MACI Said I not true? doth not his passion speake  
Out of my diuination? O my senses,

5 Why loose you not your powers, and become  
Dull'd, if not deadded with this spectacle?

I know him, 'tis SORDIDO, the farmer,  
A Boore, and brother to that swine was here

SORD Excellent, excellent, excellent! as I would wish,  
10 as I would wish

MACI See how the strumpet *Fortune* tickles him,  
And makes him swoune with laughter, ô, ô, ô

SORD Ha, ha, ha, I will not sow my grounds this  
yeere Let mee see, what haruest shall we haue? *Iune,*  
15 *Iuly, August?*

MACI What is't, a Prognostication rap's him so?

SORD The xx, xxi, xxiij, daies, raine and winde, O good,  
good! the xxiij, and xxiij, raine and some winde, good!  
the xxv, raine, good still! xxvi, xxvij, xxvij, winde and  
20 some raine, would it had beene raine and some winde  
well 'tis good (when it can be no better) xxix, inclining to  
raine inclining to raine? that's not so good now xxx,  
and xxxi, winde and no raine no raine? S'lid stay, this  
is worse and worse what saies he of *S Swithins*? turne  
25 back, looke, *S Swithins* no raine?

MACI O, here's a precious durty damned rogue,

1 111] Enter Sordido with a Prognostication | SCENA TER Qq 1 O  
Rare! ] Sord O rare, Qq good! I] good, I Qq 2 Starres] Christ Qq  
5 loose] lose F2, F3 6 Dull'd, if not deadded] Dead, dull, and  
blunted Qq 7 'tis] it is G 8 Boore] Boar F3 9 excellent! as]  
excellent, as Qq 14 yeere ] yeere, Qq 1, 3 yeere, Q2 see,] see  
Q3, F2 15 *Iuly, August?* ] Iule? Qq 1, 3 Iuly? Q2 16 What  
is't,] What is't Qq What, is't G 17 xx, xxi, xxiij,] xx xxi xxiij  
Qq, and so throughout except 'xxvij' (19) daies,] dayes F2 18  
good! ] good, Qq 1, 2 good Q3 19 still! ] still, Qq 1, 2 still  
Q3 26 O,] O Qq here's] there's Q3 durty] filthy Qq

That fatts himselfe with expectation  
Of rotten weather, and vnseason'd howers ,  
And he is rich for it, an elder brother !  
His barnes are full ! his reekes, and mowes well trod ! 30  
His garners cracke with store ! O, tis well , ha, ha, ha .  
A plague consume thee, and thy house

SORD O here, S *Swithins*, the xv day, variable  
weather, for the most part raine, good , for the most part  
raine Why, it should raine fortie daies after, now, more 35  
or lesse, it was a rule held, afore I was able to hold a plough,  
and yet here are two daies, no raine , ha ? it makes me  
muse Weele see how the next moneth begins, if that bee  
better *September*, first, second, third, and fourth daies,  
rainy, and blustering , this is well now fift, sixt, seuenth, 40  
eight, and ninth, rainy, with some thunder , I mary, this  
is excellent , the other was false printed sure the tenth,  
and eleuenth, great store of raine , O good, good, good,  
good, good ! the twelfth, thirteenth, and fourteenth daies,  
raine , good still fifteenth, and sixteenth, raine , good 45  
still seuenteenth, and eighteenth, raine, good still, nine-  
teenth, and twentieth, good still, good still, good still,  
good still, good still ! one and twentieth, some raine ,  
some raine ? well, we must be patient, and attend the  
heauens pleasure, would it were more though the one and 50  
twentieth, two and twentieth, three and twentieth, great  
tempest of raine, thunder, and lightning

O good againe, past expectation good !

1 in 28 howers] houres F2 29 an] and Q3, F3 brother !]  
brother, Qq 30 full !] full, Qq reekes,] reekes F2 trod !] trod, Qq  
31 store !] store Qq 32 thee,] thee Qq 33 xv] xv Qq 35 Why,]  
Why Qq after,] after Qq 36 held,] held Qq 1, 2 helde Q3 38  
moneth] month Qq 39 *September*, first] August August, first Qq  
40 fift, sixt] fifth, sixth F2 seuenth] seventh Q1 41 eight] eighth  
F2 rainy] raine Qq 42 tenth,] tenth Qq 1, 2 44 good !]  
good, Qq 1, 2 good Q3 twelfth F1 twelfth Q1 twelfth Qq 2, 3,  
F2, F3 45 fifteenth,] fifteenth Qq 46 seuenteenth,] seuenteenth  
Qq 1, 2 nineteeneh,] nineteeneh Qq 1, 2 ninteenth Q3  
47 twentieth, good] twentieth, Good Qq 48 still ! one] still, one  
Qq 1, 2 still one Q3 50 one and twentieth, om Q2, G 51  
twentieth] twentieth Qq 1, 2 (three times) 52 tempest] tempests F2,  
F3 53 good !] good Qq

I thanke my blessed angell , neuer, neuer,  
 55 Laid I penny better out, then this,  
 To purchase this deare booke not deare for price,  
 And yet of me as dearely priz'd as life,  
 Since in it, is contain'd the very life,  
 Bloud, strength, and sinnewes of my happnesse  
 60 Blest be the houre, wherein I bought this booke,  
 His studies happy, that compos'd the booke,  
 And the man fortunate, that sold the booke  
 Sleepe with this charme, and be as true to me,  
 As I am ioy'd, and confident in thee

*The Hine enters with a paper* M A C I Ha, ha, ha ? I'not this good ? Is't not pleasing this ?

Ha, ha, ha ! God pardon me ! ha, ha !  
 Is't possible that such a spacious villaine  
 Should liue, and not be plagu'd ? or lies he hid  
 Within the wrinckled bosome of the world,  
 70 Where heauen cannot see him ? Sbloud (me thinkes)  
 'Tis rare, and strange, that he should breathe, and walke,  
 Feede with disgestion, sleepe, enjoy his health,  
 And (like a boist'rous whale, swallowing the poore)  
 Still swimme in wealth, and pleasure ! is't not strange ?  
 75 Vnlesse his house, and skin were thunder-prooffe,  
 I wonder at it ! Me thinkes, now, the hecticke,  
 Gout, leprosie, or some such loth'd disease  
 Might light vpon him , or that fire (from heauen)  
 Might fall vpon his barnes , or mice, and rats  
 80 Eate vp his graine , or else that it might rot

I in 55 out,] out Qq then] than Qq 1, 2, F2 58 it,] it Qq 59  
 happnesse ] happnesse Qq 60 houre,] houre Qq 61 happy,]  
 happy Qq 1, 3 happie Q2 62 fortunate,] fortunate Qq booke ]  
 booke Qq 63 me,] me Qq 1, 2 64 ioy'd,] ioy'd Q1 ioy'd Qq 2, 3  
 65 stage-dir Enter a Hind to Sordido with a paper Qq in text after 64  
 Hine] Hind Qq Hinde F2, F3 I'not Is't] Is not Is it Q3  
 66 Ha, ha ha, ha !] ha, ha ? Gods ha ? Qq add to l 65 (query, Gods  
 precious ha ?) 68 liue,] liue Qq 70 Sbloud] why F2, F3 71  
 rare,] rare Qq strange] admirable Qq breathe,] breath Qq 72 en-  
 joy] enioy Qq 2, 3 73 whale,] Whale Qq 1, 2 74 wealth,] wealth  
 Qq pleasure !] pleasure Qq is't] is it Q3 75 house,] house Qq  
 76 it !] it Qq thinkes,] thinkes Qq 79 vpon] upon Q1 mice,]  
 mice Qq

Within the hoary reekes, e'ne as it stands  
 Me thinkes this might be well , and after all  
 The deuill might come and fetch him I, 'tis true !  
 Meane time he surfets in prosperitie,  
 And thou (in enuie of him) gnaw'st thy selfe, 85  
 Peace, foole, get hence, and tell thy vexed spirit,  
 " Wealth in this age will scarcely looke on merit  
 S O R D Who brought this same, sirha ?  
 H I N E Mary, sir, one of the Iustices men, he saies 'tis  
 a precept, and all their hands be at it 90  
 S O R D I, and the printz of them sticke in my flesh,  
 Deeper then i' their letters They haue sent me  
 Pils wrapt in paper here, that should I take 'hem,  
 Would poison all the sweetnesse of my booke,  
 And turne my honey into hemlocke iuyce 95  
 But I am wiser then to serue their precepts,  
 Or follow their prescriptions Here's a deuice,  
 To charge me bring my graine vnto the markets  
 I, much, when I haue neither barne nor garner,  
 Nor earth to hide it in, I'll bring it , till then, 100  
 Ech corne I send shall be as big as *Paules*  
 O, but (say some) the poore are like to starue  
 Why let 'hem starue, what's that to me ? are bees  
 Bound to keepe life in drones, and idle moths ? no  
 Why such are these (that terme themselues the poore, 105  
 Only because they would be pittied,  
 But are indeed a sort of lazie beggers)  
 Licencious rogues, and sturdie vagabonds,  
 Bred (by the sloth of a fat plentious yeere)

i in 83 deuill] diuell Q3 him] him Qq true!] true Qq 85  
 enuie] envie Qr 86 Peace,] Peace Qq 87 italicized, and 'Exit'  
 added in Qq 88 same,] same Qq 89 (and in the headings to speeches  
 114, 116, 124) HINE] Hind Qq Mary, sir,] Marry sir Qq 1, 2 Marrie  
 sir Q3 Iustices] justices Qr 90 it ] it Qq 2, 3 91 flesh,]  
 flesh Qq 92 then] than Qq 1, 2, F2 93 paper] a paper Q3 95  
 iuyce] iuyce Qr iuyce Qq 2, 3 96 then] than Qq, F2 to serue]  
 t'observe W cony 97 prescriptions ] prescriptions Qq 98 vnto]  
 into Qq 2, 3 100 till] but till Qq 102, 103 starue] sterue Qq  
 104 drones,] Drones Qq 106 pittied,] pittied) Qq 107 beggers)]  
 Beggers, Qq 108 rogues,] Rogues Qq 1, 2

- 110 Like snakes, in heat of summer, out of dung,  
 And this is all that these cheape times are good for  
 Whereas a holosome, and penurious dearth  
 Purges the soile of such vile excrements,  
 And kils the vipers vp    H I N E O, but master,  
 115 Take heed they heare you not    S O R D Why so ?  
       H I N E They will exclaime against you    S O R D I,  
       their exclames  
 Moue me as much, as thy breath moues a mountaine !  
 Poore wormes, they hisse at me, whilst I at home  
 Can be contented to applaud my selfe,  
 120 To sit and clap my hands, and laugh, and leape,  
 Knocking my head against my roofe, with io y  
 To see how plumpe my bags are, and my barnes  
 Sirrah, goe, hie you home, and bid your fellowes,  
 Get all their flailes readie, again' I come    H I N E I will,  
       Sir  
 125 S O R D I'll instantly set all my hines to thrashing  
 Of a whole reeke of corne, which I will hide  
 Vnder the ground, and with the straw thereof  
 I'll stuffe the out-sides of my other mowes  
 That done, I'll haue 'hem emptic all my garners,  
 130 And i' the friendly earth bury my store,  
 That, when the searchers come, they may suppose  
 All's spent, and that my fortunes were belied  
 And, to lend more opinion to my want,  
 And stop that many-mouthed vulgar dog,  
 135 (Which else would still be baying at my dore)  
 Each market day, I will be seene to buy  
 Part of the purest wheat, as for my household  
 Where when it comes, it shall encrease my heapes,

I III 110 snakes,] snakes *Qq, F2* summer,] summer *Qq* 112  
 Whereas] Where as *Qq* holosome,] holosome *Qr* holosome *Qq 2, 3*  
 114 O,] O *Qq, F2* master] maister *Qq* 117 mountaine !] Moun-  
 taine, *Qq* 120 laugh,] laugh *Qq* 121 io y] joy *Qr* 123 fellowes,]  
 fellowes *Qq* 124 readie, again'] readie againe *Qq* will,] will *Qq*  
*Exit Hind* *Qq* add to 124 125 hines] hinds *Qq 1, 2* Hinds *Q3*  
 128 out-sides] outsides *Qq* 131 That,] That *Qq* come,] come *Qq 1, 2*  
 133 And,] And *Qq* 135 baying] bayting *Q3* 138 encrease] increase  
*F2, F3*

Twill yeeld me treble gaine, at this deare time,  
 Promisd in this deare booke I haue cast all 140  
 Till then I will not sell an eare, I'll hang first  
 O, I shall make my prizes as I list,  
 My house and I can feed on pease, and barley,  
 What though a world of wretches starue the while ?  
 " He that will thrue, must thinke no courses vile 145

# G R E X.

C O R Now, Signior, how approue you this ? haue the  
 Humorists exprest themselues truly or no ?

M I T Yes (if it be well prosecuted) 'tis hitherto happy  
 ynough but me thinks, M A C I L E N T E went hence too  
 soone, hee might haue beene made to stay, and speake 150  
 somewhat in reproofe of S O R D I D O's wretchednesse, now  
 at the last

C O R O, no, that had beene extremely improper,  
 besides, he had continued the *Scene* too long with him, as't  
 was, being in no more action 155

M I T You may enforce the length, as a necessary  
 reason, but for propriety, the *Scene* would very well haue  
 borne it, in my iudgement

C O R O, worst of both why, you mistake his Humour  
 vtterly then 160

M I T How ? doe I mistake it ? is't not enuie ?

C O R Yes, but you must vnderstand, Signior, he enuies  
 him not as he is a villaine, a wolfe i' the common-wealth,  
 but as he is rich, and fortunate, for the true condition of  
 enuie is, *Dolor alienæ felicitatis*, to haue our eyes con- 165

I III 139 gaine,] gaine Qq 140 all ] all, Qq 142 O,] O Qq 143  
 pease,] Pease Qr 145 Exit add Qq 146 Now,] Now Qq 149  
 sterue Qq 145 Exit add Qq 146 Now,] Now Qq 149  
 thinks ] thinks Qq 150 stay,] stay Qq 1, 2 153 O,] O Qq beene]  
 bin Qq improper,] improper, F2, F3 154 besides,] besides Qq  
 him,] him Qq 156 length,] length Qq 157 propriety,] propriety Qq  
 would,] wold Qq 158 iudgement,] judgement Qr 159 O,] O Qq  
 why,] why Qq Humour] Humor Qr humor Qq 2, 3 161 is't] is  
 it Q3 enuie] Envie Qq 162 vnderstand,] vnderstand Qq 163  
 1'] in Q3 164 rich,] rich Qq 165 enuie] enuie, Qr enuy, Qq 2, 3  
 is,] is Qq felicitatis] felicitatis Qq



tinually fixt vpon another mans prosperitie, that is, his chiefe happinesse, and to grieue at that Whereas, if we make his monstrous, and abhord actions our obiect, the grieve (we take then) comes neerer the nature of hate, then  
 170 enuie, as being bred out of a kinde of contempt and lothing, in our selues

M I T So you'le infer it had beene hate, not enuie in him, to reprehend the humour of S O R D I D O ?

C O R D Right, for what a man truly enuies in another,  
 175 he could alwaies loue, and cherish in himselfe but no man truly reprehends in another, what he loues in himselfe, therefore reprehension is out of his hate And this distinction hath he himselfe made in a speech there (if you markt it) where he saies, *I enuie not this B V F F O N, but I*  
 180 *hate him*

M I T Stay, sir *I enuie not this B V F F O N, but I hate him* why might he not as well haue hated S O R D I D O, as him ?

C O R No, sir, there was subiect for his enuie in  
 185 S O R D I D O, his wealth So was there not in the other He stood posset of no one eminent gift, but a most odious, and fiend-like disposition, that would tuiue charitie it selfe into hate, much more enuie, for the present

M I T You haue satisfied mee, sir, O, here comes the  
 190 Foole and the Iester, againe, methinkes

C O R 'Twere pittie they should be parted, sir

M I T What bright-shining gallant's that with them ? the knight they went to ?

I I I 166 is,] is Qq 167 Whereas,] Whereas Qq, F2 168 monstrous,] monstrous Qq actions] actions, Qq obiect] obiect Qr 169 hate,] Hate Qq hate F2 then] than Qq, F2 170 lothing,] lothing Qq 172 enuie] Enuie Qr 173 humour] humor Qq 175 himselfe ] himselfe, Qq r 2 176 another,] another Qq himselfe, ] himselfe, Qq 179 markt] marke Qq 2, 3 181 Stay,] Stay Qq I enuie] enuie L p F2 (the I not catching the ink) 182 SORDIDO,] Sordido Qq 184 No,] No Qq subiect] subject Qr enuie] enuie Qr 185 other He] other, he Qq (hee Qq 2, 3) 186 odious,] odious Qq 187 fiend-like] friend-like Q3 188 enuie,] Enuie Qr Enuie Qq 2, 3 After 188 Qq add Enter Carlo Buffone, Soghardo, Fastidius Bruske, Cinedo | ACTVS SECVNDVS, SCENA PRIMA (ACIUS SECUNDVS, Qr) 189 mee, sir, O,] me sir, O Qq 190 Iester, againe,] Iester againe Qq 191 parted,] parted Qq r, 2 patted Q3

COR No, sir, this is one Monsieur FASTIDIVS  
BRISKE, otherwise cal'd the fresh Frenchified courtier 195  
MIT A humorist too ?

COR As humorous as quick-siluer, doe but obserue  
him, the *Scene* is the country still, remember

Act II. Scene I.

FAST BRISKE, CINEDO, CARLO BVFFONE,  
SOGLIARDO

CINEDO, watch when the knight comes, and giue vs  
word

CINE I will, sir

FAST How lik'st thou my boy, CARLO ?

CAR O, well, well He lookes like a colonell of the  
*Pigmies* horse, or one of these motions, in a great antique  
clock he would shew well vpon a habberdashers stall, at  
a corner shop, rarely

FAST S'heart, what a damn'd witty rogue's this ? how  
he confounds with his *simile's* ? 10

CARL Better with *simile's*, then smiles and whither  
were you riding now, Signior ?

FAST Who, I ? what a silly iest's that ? whither  
should I ride, but to the court ?

CARL O, pardon me, sir, twentie places more your 15  
hot-house, or your whore-house——

FAST By the vertue of my soule, this knight dwels in  
*Elizium*, here

I III 194 No.] No Qq 195 Frenchified] Frenchfield Q3 II 1]  
ACT II, SCENE I — The Country before Puntarvolo's House G 1  
CINEDO] Fast Cinedo Qq 3 will.] will Qq Exit add Qq 1, 2  
5 O.] O Qq well He] wel, he Qq 1, 3 wel he Q2 a colonell of  
the] the colonel of a Qq 2, 3 6 motions.] motions Qq antique]  
antique Q3 8 shop.] shop Qq 9 S'heart, om F2, F3 10  
*simile's*] *similes* Q3 11 *simile's*] *simile's* Qq 1, 2 *similes* Q3  
then] than Qq, F2 whither] whether Q3, F3 12 now.] now Qq  
13 Who.] Who Qq iest's] iest's Q1 whither] whether F3 14  
ride,] ride Qq 15 O.] O Qq me.] me Qq 16 your whore-  
house——] your—— Qq 17 soule,] soule Qq 1, 2 18 *Elizium*,]  
*Elizium* Qq 1, 2 *Elizium* Q3

CARL Hee's gone now, I thought he would flie out  
 20 presently These be our nimble spirited *Catso's*, that ha'  
 their euasions at pleasure, will run ouer a bog like your  
 wild *Irish* no sooner started, but they'le leape from  
 one thing to another, like a squirrell, heigh dance<sup>1</sup> and  
 doe tricks i' their discourse, from fire to water, from water  
 25 to aire, from aire to earth, as if their tongues did but e'en  
 licke the foure elements ouer, and away

FAS T Sirrha, CARLO, thou neuer saw'st my grey-hobbie  
 yet, didst thou?

CARL No ha' you such a one?

30 FAS T The best in *Europe* (my good villaine) thoul't say,  
 when thou seest him

CARL But when shall I see him?

FAS T There was a noble man i' the court offered me  
 100 pound for him, by this light a fine little fiery slaue,  
 35 he runs like a (oh) excellent, excellent<sup>1</sup> with the very sound  
 of the spurre

CARL How? the sound of the spurre?

FAS T O, it's your only humour now extant, sir a good  
 gingle, a good gingle

40 CARL Sbloud, you shall see him turne morris-dancer,  
 he ha's got him bells, a good sute, and a hobby-horse

S O G L Signior, now you talke of a hobby-horse, I know  
 where one is, will not be guen for a brace of angels

FAS T How is that, Sir?

45 S O G L Mary, sir, I am telling this gentleman of a hobby-  
 horse, it was my fathers indeed, and (though I say it——

CARL That should not say it) on, on

S O G L He did dance in it, with as good humour, and as

II 1 20-sprited *Catso's*,] -sprighted *Catso's* Qq 21 their] there Qr  
 22 *Irish*] Irish, Qq 1, 2 23 another,] another Qq heigh  
 dance<sup>1</sup>] heigh, Daunce, Qq 24 1] in Q3 25 e'en] eu'n Q2 euen  
 Q3 27 Sirrha,] Sirra Qq 1, 3 Sirah Q2 28 yet,] yet F2  
 29 No ] No Q2 No, Q3 34 him,] him Qq slaue] slave Q1 35  
 runs] turnes Q3 excellent<sup>1</sup>] excellent, Qq 38 humour] humor  
 Qq extant,] extant Qq 40 Sbloud, F1 Sbloud Qq 1, 2 Sblood  
 Q3 om F2, F3 44 that,] that Qq 45 Mary, sir,] Mary sir  
 Qq 1, 2 Mary sir, Q3 46 it——] it Qq 48 it,] it Qq humour,  
 Q3, Ff humour Qq 1, 2 So Qq spell here and in 51

good regard, as any man of his degree whatsoeuer, being no gentleman I haue danc't in it my selfe too 50

CARL Not since the humour of gentilitie was vpon you? did you?

SOGL Yes, once, mary, that was but to shew what a gentleman might doe, in a humour

CARL O, very good 55

## G R E X.

MIR Why, this fellowes discourse were nothing, but for the word Humour

COR O, beare with him, and he should lacke matter, and words too, 'twere pittifull

SOGL Nay, looke you, sir, there's ne're a gentleman 60  
' the countrey has the like humours, for the hobby-horse, as I haue, I haue the method for the threeding of the needle and all, the

CAR How, the method?

SOGL I, the leigeritie for that, and the wigh-hie, and the 65  
daggers in the nose, and the trauels of the egge from finger to finger, all the humours incident to the quality The horse hangs at home in my parlor I'le keepe it for a monument, as long as I liue, sure

CAR Doe so, and when you die, 'twill be an excellent 70  
trophee, to hang ouer your tombe

SOGL Masse, and I'le haue a tombe (now I thinke on't)  
'tis but so much charges

CAR Best build it in your life time then, your heires  
may hap to forget it else 75

II 1 49 regard,] regard Qr gard Qq 2, 3 53 Yes,] Yes Qq 54  
doe,] doe Qq humour] Humor Qq (so 57) 55, 58 O,] O Qq 56  
Why,] Why Qq nothing,] nothing Qq 58 and,] an' F2, F3 matter,]  
matter Qq 60 Nay,] Nay Qq you,] you Qq 61 humours ]  
humors Qq -horse,] horse Qq 62 haue,] haue? Qq 2, 3 63  
and all not in Qq 64 How,] How Qq method? F2 method F1  
Methode Qq 1, 2 Methode? Q3 65 leigeritie] Leigeritie, Qq 2, 3  
67 humours] humors Qr Humors Qq 2, 3 68 parlor] parlor, Qq  
69 liue,] liue Qq 71 trophee,] Trophee Qq 75 may om F3

S O G Nay, I meane so, Ile not trust to them

C A R No, for heires, and executors, are growne damnably carelesse, specially, since the ghosts of testators left walking how like you him, Signior ?

80 F A S T 'Fore heauens, his humour arrides me exceedingly

C A R Arrides you ?

F A S T I, pleases me (a pox on't) I am so haunted at the court, and at my lodging, with your refin'd choise spiuts,  
85 that it makes me cleane of another garbe, anothei sheafe, I know not how ! I cannot frame me to your harsh vulgar phrase, 'tis against my *genius*

S O G Signior C A R L O

### G R E X.

C O R This is right to that of H O R A C E, *Dum vitant*  
90 *stulti vitia, in contraria currunt* so this gallant, labouring to auoid popularitie, fals into a habit of affectation, ten thousand times hatefuller then the former

C A R Who, hee ? a gull, a foole, no salt in him i' the earth, man hee looks like a fresh salmon kept in a tub,  
95 hee'le be spent shortly His braine's lighter then his feather already, and his tongue more subiect to lie, then that's to wag he sleepes with a muske-cat euery night, and walkes all day hang'd in pomander chaines for penance he ha's his skin tan'd in ciuet, to make his complexion  
100 strong, and the sweetnesse of his youth lasting in the sense

II 1 76 Nay,] Nay Qq 77 heires,] heirs Q1 heires Q2, F2  
Heires Q3 executors,] executors Qq 1, 2 Executors, Q3 damn-  
ably] damnable Q2 damnable Q3 78 specially,] specially Qq 1,  
3 specialle Q2 79 him,] him Qq 80 heauens,] heauens Qq  
humour] Humor Q1 humor Qq 2, 3 84 court,] court Q1 Court  
Qq 2, 3 lodging,] lodging Qq 85 sheafe] straine Qq 86 how !]  
how, Qq 1, 2 how Q3 88 CARLO] Carla Qq 2, 3 90 vitia,] vitia  
Qq currunt] currant Q3 gallant,] gallant Qq 91 affectation,]  
Affectation Qq 1, 2 92 hatefuller] more hatefull Qq then] than  
Qq, F2 (so 95-6) 93 Who,] Who Qq gull, a foole,] gull ? a foole ?  
Qq 94 earth,] earth Qq tub,] tub, Qq 1 tubbe Q2, 3 95  
shortly His] shortly, his Qq 96 subiect] subject Q1 99 in om Q3

of his sweet lady A good emptie puffe, he loues you well,  
Signior

SOGL There shall be no loue lost, sir, I'll assure you

FAST Nay, CARLO, I am not happy i' thy loue,  
I see pr'y thee suffer me to enioy thy company a little 105  
(sweet *mischiefe*) by this aire, I shall enuy this gentlemans  
place in thy affections, if you be thus priuate, yfaith How  
now? is the knight arriu'd?

CINEDO

CINE No, sir, but 'tis guest he will arriue presently, by  
his fore-runners 110

FAST His hounds! by MINERVA an excellent  
figure, a good boy

CARL You should giue him a french crowne for it  
the boy would finde two better figures i' that, and a good  
figure of your bounty beside 115

FAST Tut, the boy wants no crownes

CARL No crowne speake i' the singular number, and  
wee'le beleue you

FAST Nay, thou art so capriciously conceited now  
Sirra (*damnation*) I haue heard this knight PVNTAR- 120  
VOLO, reported to bee a gentleman of exceeding good  
humour, thou know'st him pr'ythee, how is his dis-  
position? I ne're was so fauour'd of my starres, as to see  
him yet Boy, doe you looke to the hobby?

CINE I, sir, the groome has set him vp 125

FAST 'Tis well I rid out of my way of intent to visit  
him, and take knowledge of his—Nay, good *wickednesse*,  
his humour, his humour

II 1 101 lady A] Iadie, A Qq 2, 3 lady a F2 well,] well Qq  
103 lost,] lost Qq 104 Nay,] Nay Qq CARLO] Carl Qq 2, 3 1'  
in Q3 loue,] loue Qq 105 see ] see Qq enioy] enjoy Qr  
106 enuy] envie Qr 107 priuate, yfaith How] priuate I faith how  
Qq After 108 CINEDO ] Enter Cinedo Qq 109 No,] No Qq guest]  
gest Qq 114 figures] figutes F2 1'] in Q3 117 1'] in Q3 119  
now ] now Qr nowe Qq 2, 3 120 PVNTARVOLO] Puntarvolo Qr  
Puntaruallo Q3 PUNTARVOLO F2 122 humour,] humour Qq  
him ] him Qq 1, 2 123 starres,] starres Qq 125 I,] I Qq  
127 his—Nay,] his Nay Qq 128 humour humour] humor  
humor Qr

C A R L Why, he loues dogs, and hawkes, and his wife,  
 130 well he has a good riding face, and he can sit a great horse,  
 hee will taint a staffe well at tilt when he is mounted, he  
 lookes like the signe of the *George*, that's all I know, saue,  
 that in stead of a dragon, he will brandish against a tree,  
 and breake his sword as confidently vpon the knottie barke,  
 135 as the other did vpon the skales of the beast

F A S T O, but this is nothing to that's deliuerd of him  
 They say he has dialogues, and discourses betweene his  
 horse, himselfe, and his dogge and that he will court his  
 owne lady, as shee were a stranger neuer encounter'd before

140 C A R L I, that he will, and make fresh loue to her euery  
 morning this gentleman has bene a spectator of it,  
*Signior Insulso*

*Hee leapes  
 from whis-  
 pring  
 with the  
 boy*

S O G L I am resolute to keepe a page say you sir?

C A R L You haue seene *Signior Puntaruolo* accost his  
 lady?

146 S O G L O, I sir

F A S T And how is the manner of it, pr'ythee, good  
 Signior?

S O G L Faith sir, in very good sort, he has his humours  
 150 for it, sir as first, (suppose he were now to come from  
 riding, or hunting, or so) he has his trumpet to sound, and  
 then the waiting gentlewoman, shee lookes out, and then  
 hee speakes, and then shee speakes—very pretty yfaith,  
 gentlemen

155 F A S T Why, but doe you remember no particulars,  
 Signior?

S O G L O, yes sir first, the gentlewoman, shee lookes  
 out at the window

II 1 129 Why,] Why *Qq* wife,] wife *Qq* Wife *F3* 130 well ]  
 well, *F3* can] ean *Q3* 132 saue,] saue *Qq* 133 dragon,] Dragon  
*Qq* 1, 2 136 that's deliuerd] that is deliuered *Qq* 2, 3 him They]  
 him they *Qq* 138 dogge ] dogge, *Qr* Dogge, *Q2* Dogge *Q3*  
 139 encounter'd] encountred *Q3* before ] before, *Qq* 1, 2 143 st  
 dir not in *Qq* 144 *Puntaruolo*] *Puntaruolo* *Qr* 146 I om *Q3*  
 147 it, pr'ythee,] it pr'ythee *Qq* 149 sir,] sir *Qq* sort,] sort, *Qq*  
 humours] humors *Qr* 150 it,] it *Qq* 152 out,] out, *Qq* 153  
 shee speakes—] shee speakes *Qq* yfaith,] I faith *Qq* 157 gentle  
 woman,] Gentlewoman *Qr* gentlewoman *Qq* 2, 3

CARL After the trumpet has summon'd a parle ? not before ? 160

SOGL No, sir, not before and then saies he—ha, ha, ha, ha, &c

CARL What saies he ? be not rapt so

SOGL Saies he—ha, ha, ha, ha, &c

FAST Nay, speake, speake 165

SOGL Ha, ha, ha, saies he God saue you, saies he ha, ha, &c

CARL Was this the ridiculous motiue to all this passion ?

SOGL Nay, that, that comes after, is—ha, ha, ha, ha, &c

CARL Doubtlesse, he apprehends more then he vtters, 170 this fellow or else

SOGL List, list, they are come from hunting stand by, *A cry of hounds within* close vnder this tarras, and you shall see it done, better then I can shew it

CARL So it had need, 'twill scarce poize the obseruation 175 else

SOGL Faith I remember all, but the manner of it is quite out of my head

FAST O, with-draw, with-draw, it cannot bee but a most pleasing object 180

## Act II. Scene II.

PVNTARVOLO, HVNTSMAN, GENTLE-

WOMAN

*To the rest*

FORRESTER, giue winde to thy horne Inough, by this, the sound hath toucht the eares of the enclosed Depart, leaue the dogge, and take with thee what thou hast deseru'd, the horne, and thankes

II 1 161 No.] No Qq 161, 164 he—F1 he, Qq he, F2 165, 169 Nay.] Nay Qq 166 ha, saies Qq, corr F1, F2 ha, Saies F1 you, saies he ] you, Qq 169 after.] after Qq is—F1 is Qq is, F2 170 Doubtlesse,] Doubtlesse Qq then] then Qq, F2 (so 174) 173 done,] done Qq 179 O, with-draw, with draw] O withdraw, withdraw Qq 180 object] object Q1 II II Act GENTLEWOMAN ] Enter Puntaruolo, a Huntsman with a greyhound (Puntaruolo Q1, Graishound Qq 2, 3) Qq, without change of scene To the rest add F1 1 Forrester] Pun Forrester Qq Inough, F1 Inough, Qq 1, 2 Inough Q3 Enough, F2 this,] this Qq 2 enclosed] inclosed F2 3 deseru'd,] deseru'd, Qq 1, 2



5 CARL I, mary, there's some taste in this

FAST Is't not good ?

SOGL Ah, peace, now aboue, now aboue !

*The gentle-*  
*woman*  
*appears*  
*at the win-*  
*dow* PVNT Stay mine eye hath (on the instant) through  
the bountie of the window, receiud the forme of a *Nymph*  
I will step forward three pases of the which, I will barely

11 retire one, and (after some little flexure of the knee) with  
an erected grace salute her (one, two, and three) Sweet  
lady, God saue you

GENT No, forsooth I am but the waiting gentle-  
15 woman

CARL He knew that before

PVNT Pardon me *Humanum est errare*

CARL He learn'd that of his chaplaine

PVNT To the perfection of complement (which is the  
20 Diall of the thought, and guided by the Sunne of your  
beauties) are requir'd these three specials the *gnomon*, the  
*puntilio*'s, and the *superficies* the *superficies*, is that we  
call, place, the *puntilio*'s, circumstance, and the *gnomon*,  
ceremony in either of which, for a stranger to erre, 'tis  
25 easie and facile, and such am I

CARL True, not knowing her *horizon*, he must needs  
erre which I feare, he knowes too well

PVNT What call you the lord of the castle ? sweet face

GENT The lord of the castle is a knight, sir, Signior

30 PVNTARVOLO

PVNT PVNTARVOLO ? O

CARL Now must he ruminate

FAST Does the wench know him all this while, then ?

CARL O, doe you know me, man ? why, therein lies

11 11 5 I,] I Qq 7 Ah,] Ah Qq aboue ! corr Fr, F2 aboue Qq.  
Fr 8 st dir] *The waiting Gentlewoman appears at the window (wayt-  
ing Gentlewomen appeare Q3) Qq in text after 7 10 pases] paces Qq,  
F2 12 her (one, two, and three)] her 1, 2, and 3 Qq 14 No,]  
No Qq the] a Q3 18 his chaplaine] a Puritane Qq 21 specials]  
Projects Qq 2, 3 23 call,] call Qq 25 facile,] facile,  
Qq 26 horizon] *Horizon* Q1 *Horison* Qq 2, 3 29 knight,]  
knight Qq 30 PVNTARVOLO] *Puntarvolo* Q1 (so 31) 33 while,]  
while Qq 34 me,] me Qq why,] why Qq lies] lics Q1*

the sirrups of the iest, it's a proiect, a designement of his 35  
owne, a thing studied, and reheast as ordinarily at his  
comming from hawking, or hunting, as a jigge after a  
play

SOGL I, e'en like your jigge, sir

PVNT 'Tis a most sumptuous and stately edifice<sup>1</sup> of 40  
what yeeres is the knight, faire damsell<sup>2</sup>

GENT Faith, much about your yeeres, sir

PVNT What complexion, or what stature beares he<sup>3</sup>

GENT Of your stature, and very neere vpon your  
complexion 45

PVNT Mine is melancholy

CARL So is the dogges, iust

PVNT And doth argue constancie, chiefly in loue  
What are his endowments<sup>4</sup> Is he courteous<sup>5</sup>

GENT O, the most courteous knight in Christian land, 50  
sir

PVNT Is he magnanimous<sup>6</sup>

GENT As the skin betweene your browes, sir

PVNT Is he bountifull<sup>7</sup>

CARL 'Slud, he takes an inuenty of his owne good 55  
parts

GENT Bountifull<sup>8</sup> I, sir, I would you should know  
it, the poore are seru'd at his gate, early, and late, sir

PVNT Is he learned<sup>9</sup>

GENT O, I sir, he can speake the *French*, and *Italian* 60

PVNT Then he is trauail'd<sup>10</sup>

GENT I, forsooth, he hath beene beyond-sea, once, or  
twise

11 11 35 iest] yeast Qr proiect] Project Qr 37 hawking.] hawk-  
ing Qq 1, 3 jigge] ligge Qq 2, 3 39 jigge.] jigge Qr ligge Qq 2, 3  
40 edifice<sup>1</sup>] corr Fr, F2 edifice, Qq 1, 2, F1, edifice Q3 of not in  
Qq 42 Faith,] Faith Qq yeeres,] yeeres Qr yeeres Qq 2, 3 46  
melancholy Fr Melancholly Qq 1, 2 Melancholly Q3 melancholy  
F2 47 iust] iust Qr 50 O,] O Qq in Christian land,] vpon  
Gods earth Qq 53 browes,] browes Qq 55 'Slud] Sbloud Qq  
57 I, sir,] I sir Qq 58 gate,] gate Qq 1, 2 early, and late,] early  
and late Qq 60 I om Q3 French] French Qq 62 -sea,] -sea  
Qq 1, 2 -seas, F2, F3 once,] once Qq

CARL As far as *Paris*, to fetch ouer a fashion, and come  
65 back againe

PVNT Is he religious ?

GENT Religious ? I know not what you call religious,  
but hee goes to church, I am sure

FAST S'lid, me thinkes, these answeres should offend  
70 him

CARL Tut, no, he knowes they are excellent, and to  
her capacity, that speakes 'hem

PVNT Would I might see his face

CARL Shee should let down a glasse from the window  
75 at that word, and request him to looke in't

PVNT Doubtlesse, the gentleman is most exact, and  
absolutely qualified ? doth the castle containe him ?

GENT No, sir, he is from home, but his lady is within.

PVNT His lady ? what, is shee faire ? splendidous ?  
80 and amiable ?

GENT O, Lord, sir !

PVNT Pr'y thee, deare *Nymph*, intreat her beauties to  
shine on this side of the building

*Gent  
leaves  
the win-  
dow*

CARL That he may erect a new dyall of complement,  
with his *gnomons*, and his *puntilio's*

86 FAST Nay, thou art such another *Cynique* now, a man  
had need walke vprightly before thee

CARL Heart, can any man walke more vpright then  
hee does ? Looke, looke, as if he went in a frame, or had  
90 a sute of wanescot on and the dogge watching him, lest  
he should leape out on't

FAST O, villaine !

CARL Well, and e'er I meet him in the city, I'll ha'

11 64 fashion,] fashion Qq 1, 2 68 church,] Church Qq 69  
S'lid,] S'lid Qq 1, 2 thinkes,] thinkes Qq 71 Tut,] Tut Qq no,]  
no Q3 72 capacity,] capacite Qq 1, 3 capacity Q2 speakes 'hem]  
speake them Q3 73 see] but see Q3 75 in't] in it Q3 78  
No,] No Qq 79 PVNT ] Pvnt Q1 what,] what Qq 81 O, Lord,]  
O Iesu Qq 82 Pr'y thee,] Pr'y thee Qq 1, 2 Prythee Q3 84  
st air] Exit Gent from the window (Exit Qq 2, 3) Qq in text after 83  
85 *puntilio's*] *Puntihos* Q3 86 another] an other Q3 *Cynique*]  
*Cynique* F2, F3 88 then Q3, F1 than Qq 1, 2, F2 90 him,] him  
Qq lest] least Qq 92 O,] O Qq 93 e'er] euer Q3 ha'] haue Q3

him ioynented, I'll pawne him in east-cheape, among the butchers else

95

FAST Peace, who be these, CARLO?

Act II. Scene III.

SORDIDO, FUNGOSO, LADY

To the  
rest

Yonder's your god-father, doe your duty to him, sonne  
SOG This, sir? a poore elder brother of mine, sir,  
a yeoman, may dispend some seuen or eight hundred  
a yeere that's his son, my nephew, there

PVNT You are not ill-come, neighbour SORDIDO, 5  
though I haue not yet said, well-come what, my god-sonne  
is growne a great *proficient* by this?

SORD I hope he will grow great one day, sir

FAST What does he studie? the law?

SOGL I sir, he is a gentleman, though his father be so  
but a yeoman

CARL What call you your nephew, signior?

SOGL Mary, his name is FUNGOSO

CARL FUNGOSO? O, he lookt somewhat like a  
spunge in that pinckt yellow doublet, me thought well, 15  
make much of him, I see he was neuer borne to ride vpon  
a moile

GENT My lady will come presently, sir

Returnd  
aboue

SOGL O, now, now

PVNT Stand by, retire your selues a space nay, pray  
you, forget not the vse of your hat, the aire is piercing

Sordido &  
Fungoso  
with-draw

11 11 94 ioynented] ioynented Qr east-cheape,] East-cheape Qq East-  
cheape, F2 the butchers] butchers Qq 11 11 Act LADY  
Enter Sordido, with his sonne Fungoso Qq without change of scene To  
the rest add Ff 1 Yonder's] Sord Yonders Qr Sord Yonders Qq 2, while the  
3 him,] him Qq 2 This,] This Qq mine,] mine Qq 4 nephew,]  
nephew Qq 5 ill-come,] ill-come Qr ill-come Qq 2, 3 6 said,] said  
Qq well-come] welcom Qr welcome Qq 2, 3 13 Mary,] Mary Qq  
15 yellow not in Qq doublet,] doublet Qq 18 presently,] presently  
Qq st dir Returnd aboue] Enter Gent aboue add Qq 19 O,  
O Qq 20 st dir] Sordido and Fungoso withdraw at the other part of  
the stage, meane time the Ladie is come to the window (time, Lady Q3)  
Qq in text after 21

470 *Euery Man out of his Humour*

F A S T What ? will not their presence preuaile against  
the current of his humour ?

C A R L O, no it's a meere fload, a torrent, carries all  
25 afore it

P V N T *What more then heauenly pulchritude is this ?  
What magazine, or treasure of blisse ?  
Dazle, you organs to my optique sense,  
To view a creature of such eminence*  
30 *O, I am planet-strooke, and in yond sphere,  
A brighter starre then V E N V S doth appeare !*

F A S T How ? in verse !

C A R L An extasie, an extasie, man

L A D Y Is your desire to speake with me, sir knight ?

35 C A R L He will tell you that anon , neither his braine,  
nor his body, are yet moulded for an answer

P V N T Most debonaire, and luculent lady, I decline mee  
low, as the *basis* of your altitude

G R E X.

C O R D He makes congies to his wife in geometricall  
40 proportions

M I T Is't possible there should be any such Humourist ?

C O R D Very easily possible, Sir, you see there is

P V N T I haue scarce collected my spirits, but lately  
scatter'd in the admiration of your foime , to which (if the  
45 bounties of your minde be any way responsible) I doubt not,  
but my desires shall finde a smooth, and secure passage  
I am a poore knight eriant (lady) that hunting in the  
adjacent forrest, was by aduenture in the pursuit of a hart,  
brought to this place , which hart (deare Madame) escaped  
50 by enchantment the euening approching (my selfe, and  
seruant wearied) my suit is, to enter your faire castle, and  
refresh me

11 in 23 humour] humor Qq 24 O,] O Qq 26, 31 then] than Qq, F2  
28 you] your Q3 optique] oblique Q3 30 O,] O Q1 31 appeare !]  
appeare Qq 32 verse!] verse ? Qq 38 low,] as low Qq 45 not,]  
not Qq 46 smooth,] smooth Qq 47 knight eriant] Knighterrant Qq  
48 adjacent] adjacent Qq 2, 3 50 selfe,] selfe Qq 51 enter om F3

LADY Sir knight, albeit it be not vsuall with me  
(chiefly in the absense of a husband) to admit any entrance  
to strangers, yet in the true regard of those innated vertues, 55  
and faire parts, which so strue to expresse themselves, in  
you, I am resolu'd to entertaine you to the best of my  
vnworthy power which I acknowledge to bee nothing,  
valey'd with what so worthy a peison may deserue Please  
you but stay, while I descend 60

PVNT Most admir'd lady, you astonish me!

CARL What? with speaking a speech of your owne  
penning?

FAST Nay, looke, pr'y thee peace

CARL Pox on't I am impatient of such fopperie

FAST O, let's heare the rest

CARL What? a tedious chapter of courtship, after 67  
sir LANCELOT, and queene GVEVENER? away  
I mar'le in what dull cold nooke he found this lady out?  
that (being a woman) shee was blest with no more copie 70  
of wit, but to serue his humour thus 'Slud, I thinke he  
feeds her with porridge, I shee could ne're haue such  
a thick braine else

SOGL Why, is porridge so hurtfull, signior?

CARL O, nothing vnder heauen more preiudiciall to 75  
those ascending subtiler powers, or doth sooner abate that  
which we call, *acumen ingenij*, then your grosse fare why,  
I'll make you an instance your city wiues, but obserue  
'hem you ha' not more perfect true fooles i' the world bred,  
then they are generally, and yet you see (by the finenesse 80  
and delicacy of their diet, diuing into the fat capons,  
drinking your rich wines, feeding on larkes, sparrowes,

ii in 55 innated] inward Q3 56 parts,] parts Qq 1, 3 partes Q2  
themselves,] themselves Qq 57 entertaine] enterteine Q1 58  
power ] power, Qq 1, 2 61 st dir ] *She departs and Puntaruolo*  
*sonne (Puntaruolo Q1)* Qq in text after 60 61 me 'I] me Qq  
64 Nay,] Nay Qq looke,] looke, Q3 66 O,] O Qq 68 GVEVENER  
F1 Gueuener Q1, F3 Gueuener Qq 2, 3 GVEVENER F2 Gueuener G  
away] away Qq 1, 3 awaie Q2 71 humour] Humor Q1 'Slud]  
Sblood Qq 72 porridge,] porridge F2, F3 74 Why,] Why Qq 75  
preiudiciall] prejudiciall Q1 77, 80 then] than Qq, F2 77 why,] why  
Qq 79 i' the] i' the Q2 in the Q3 bred,] bred Qq 1, 2 bredde, Q3

*Shee de-  
parts  
Puntar-  
uolo falls  
in with  
Sordido,  
and his  
sonne*

potato-pies, and such good vnctuous meats) how their wits  
are refin'd, and rarefi'd<sup>1</sup> and sometimes a very *quintessence*  
85 of conceit flowes from 'hem, able to drowne a weake apprehension

F A S T Peace, here comes the lady

*Lady with  
her gent  
descended,  
seeing  
them,  
turnes in  
again*

L A D Y Gods me, here's company turne in againe

F A S T S'light, our presence has cut off the conuoy of  
the iest

C A R L All the better, I am glad on't for the issue  
was very perspicuous Come, let's discouer, and salute the  
93 knight

*Carlo, and  
the other  
two, step  
forth*

P V N T Stay who be these that addresse themselues  
towards vs<sup>2</sup> what, C A R L O<sup>2</sup> now, by the sincerity of my  
96 soule, welcome, welcome gentlemen and how doest thou,  
thou grand scourge, or, second *vntrusse* of the time<sup>2</sup>

C A R L Faith, spending my mettall, in this reeling world  
(here and there) as the sway of my affection carries me, and  
100 perhaps stumble vpon a yeoman pheuterer, as I doe now,  
or one of *Fortunes* moiles, laden with treasure, and an empty  
cloke-bagge following him, gaping when a bagge will vntie

P V N T Peace, you, ban-dogge, peace what briske  
*Nimfadoro* is that in the white virgin boot there<sup>2</sup>

105 C A R L Mary, sir, one, that I must entreat you take a  
very particular knowledge of, and with more then ordinary  
respect Monsieur F A S T I D I V S

P V N T Sir, I could wish that for the time of your  
vouchsaft abiding here, and more reall entertainment, this  
110 my house stood on the *Muses* hill, and these my orchards  
were those of the *Hesperide's*.

11 111 83 potato-pies] Potato pyes Qq 84 refin'd.] refin'd Qq 1, 2  
refinde Q3 rarefi'd<sup>1</sup>] rarefi'd Qq 1, 2 ratifide Q3 85 'hem]  
them Q3 85 apprehension] Apprehension, Q2 88 st dir] Enter  
*Ladie with her Gent and seeing them, turnes in againe* (Lady Q3 turns  
Q2) Qq in text after 87 90 iest] iest Q1 94 st dir] Carlo  
and the other two, step forth to Punt Qq in text after 93 95  
what.] what Qq now.] now Qq 97 grand time] Grand  
Scourge, or, Second *Vntrusse of the time* Qq (*Scourge*, or Qq 2, 3) 98  
Faith.] Faith Qq mettall.] mettall Qq 101 moiles.] Moyles Qq  
103 Peace, you, ban-dogge.] Peace you bandogge Qq (*Bandogge* Q1)  
105 Mary.] Mary Qq take] to take Q3 106 then] than Qq (so 114,  
118) 109 reall] Reall Qq

F A S T I possesse as much in your wish, sir, as if I were made lord of the *Indies*, and I pray you, beleuee it

C A R L I haue a better opinion of his faith, then to thinke it will be so corrupted 115

S O G L Come, brother, I'll bring you acquainted with gentlemen, and good fellowes, such as shall doe you moie grace, then

S O R D Brother, I hunger not for such acquaintance Doe you take heede, lest *Carlo is coming to-ward them*

S O G L Husht my brother, sir, for want of education, sir, somewhat nodding to the boore, the clowne but 122 I request you in priuate, sir

F V N G By heauen, it's a very fine sute of clothes !

### G R E X.

C O R Doe you obserue that, signior ? there's another 125 humour has new crackt the shell

M I T What ? he is enamour'd of the fashion, is he ?

C O R O, you forestall the iest

F V N I mar'le what it might stand him in !

S O G Nephew ? 130

F V N 'Fore mee, it's an excellent sute, and as neatly becomes him What said you, vncl ?

S O G When saw you my neece ?

F V N Mary, yester-night I supt there That kinde of boot does very rare too ! 135

S O G And what newes heare you ?

F V N The guilt spurre and all ! would I were hang'd, but 'tis exceeding good Say you, vncl ?

11 111 112 wish,] wish Qq 113 you,] you Qq 116 Come,] Come Qq  
119 stage dir add Qq after 120 120 lest—] least — Qq  
121 brother,] Brother Qq education,] education Qq 122 clowne ]  
Clowne, Qq 123 priuate,] priuat Qq 1, 2 priuate Qq 124  
heauen] Iesu Qq it's] it is Q3 clothes ]] cloathes Qq 126 humour]  
humor Qq 2, 3 128 O,] O Qq iest] jeast Qr 129 mar'le] mar'l'e  
F2 in ]] in ? Qq 131 mee,] mee F2 God Qq it's] it is Q3  
132 you,] you Qq 134 Mary,] Mary Qq 135 too ]] too Qq 137  
all ]] all Qq 138 'tis] it is Q3 you, vncl ?] you ? Qq



S O G Your minde is carried away with somewhat else  
 140 I aske what newes you heare ?

F V N Troth, we heare none In good faith, I was neuer  
 so pleas'd with a fashion, daies of my life ! O (and I might  
 haue but my wish) I'd aske no more of god now, but such  
 a suit, such a hat, such a band, such a doublet, such a hose,  
 145 such a boot, and such a

S O G They say, there's a new Motion of the city of  
*Nimueh*, with I O N A S, and the whale, to be seene at Fleet-  
 bridge ? you can tell, cousin ?

F V N Here's such a world of question with him, now  
 150 Yes, I thinke there be such a thing, I saw the picture  
 would he would once be satisfi'd Let me see, the doublet,  
 say fifty shillings the doublet, and betweene three or foure  
 pound the hose, then bootes, hat, and band some ten  
 or eleuen pound would doe it all, and suit me *for the heauens*

155 S O G I'll see all those deuices, and I come to *London*  
 once

F V N Gods s'lid, and I could compasse it, 'twere rare  
 harke you, vncle

S O G What saies my nephew ?

160 F V N Faith vncle, I'd ha' desu'd you to haue made  
 a motion for me to my father in a thing, that—walke aside  
 and I'll tell you, sir, no more but this there's a parcell  
 of law-bookes, (some twenty pounds worth) that he in a  
 place for little more then halfe the money they cost, and  
 165 I thinke for some twelue pound, or twenty marke, I could  
 goe neere to redeeme 'hem, there's P L O W D E N, D I A R,  
 B R O O K E, and F I T Z - H E R B E R T, diuers such, as

II III 141 Troth ] Troth Qq none In] none in Qq faith,]  
 faith Qq 142 fashion,] fashion Qq life 'I life, Qq and] an'  
 F2, F3 143 god] God Qq good F3 146 say,] say Qq 147  
 IONAS,] *Ionas* Qq 148 tell,] tell Qq 149 him,] him Qq  
 151 satisfi'd] satisfied F2 153 hat] the Hat Qq 154 would]  
 will F3 for] 'fore F2, F3 155 and] an' F2, F3 157 Gods s'lid]  
 Gods s'lid Q2 God shid Q3 158 you ] you Qq 161 that—]  
 that, Qq 1, 2 that Q3 162 you, sir F1 you sir Qq you, sir F2  
 163 law-bookes] Law books Q1 Lawbooks Q2 Lawe bookes Q3 law  
 ---bookes F1 law---books F2 164 then] than Qq, F2 165  
 pound,] pound Qq 1, 2 pounce Q3 167 FITZ-HERBERT,] *Fitz-  
 Herbert*, Q1, *Fitz Herbert*, Q2 *Fitz Herbert* Q3 such,] such Qq

I must haue ere long and you know, I were as good saue  
fue or sixe pound as not, vncke I pray you, moue it for me

S O G That I will when would you haue me doe it ? 170  
presently ?

F V N O, I, I pray you, good vncke God send mee good  
luck, Lord (and't be thy will) prosper it O, my starres,  
now, now, if it take now, I am made for euer

F A S T Shall I tell you, sir ? by this aire, I am the most 175  
beholding to that lord, of any gentleman liuing, hee does  
vse mee the most honorably, and with the greatest respect,  
more indeed, then 'can be vtter'd with any opinion of truth

P V N T Then, haue you the count G R A T I A T O ?

F A S T As true noble a gentleman too, as any breathes, 180  
I am exceedingly endear'd to his loue by this hand (I pro-  
test to you, signior, I speake it not gloriously, nor out of  
affectation, but) there's hee, and the count F R V G A L E,  
signior I L L V S T R E, signior L V C V L E N T O, and a sort  
of 'hem, that (when I am at court) they doe share me 185  
amongst 'hem Happy is he can enioy me most priuate  
I doe wish my selfe sometime an vbiquitarie for their loue,  
in good faith

C A R L There's ne're a one of these, but might lie a  
weeke on the rack, ere they could bring forth his name, 190  
and yet he powres them out as familiarly, as if he had seene  
'hem stand by the fire i' the presence, or ta'ne tabacco with  
them, ouer the stage, i' the lords roome

P V N T Then you must of necessity know our court

II III 168 know,] know Qq 169 vncke ] Vncke Qq you,] you  
Qq moue] mooue Qr 172 O,] O Qq you,] you Qq 173  
and't] and it Q3 an't F2, F3 O, my starres,] O Iesu, Qq 1, 2 O  
Iesu Q3 174 take now,] take (O Christ) Qq 175 you, sir ?]  
you sir Qq aire,] aire Qq 1, 2 176 beholding] beholden F3  
177 honorably] honourably Qq 178 then] than Qq, F2 179 Then,]  
Then Qq you] you, Qq 180 too,] too Qq breathes] breaths  
Qr 181 by this hand] by Iesu, Qq 182 you,] you Qq 185  
hem,] them, Q3 'hem, F2 court] the Court Qq 186 'hem]  
them Q3 enioy] enjoy Qr priuate] priuat, Qq 1, 2 pri-  
uate, Q3 189 ne're] neuer Q3 these,] these Qq 190 forth]  
foorth Qq 191 familiarly,] familiarly Qr familiarlie Q2 192  
'hem] them Q3 193 them,] them Qq stage,] stage Qq 1, 2  
1'] in Q3

195 starre there? that planet of wit, M A D D O N A S A V I O -  
L I N A ?

F A S T O, lord sir! my mistris

P V N T Is shee your mistris?

F A S T Faith, here be some slight fauours of hers, sir,  
200 that doe speake it, *shee is* as this scarfe, sir, or this ribband  
in mine eare, or so, this feather grew in her sweet fanne  
sometimes, though now it be my poore fortunes to weare  
it, as you see, sir slight, slight, a foolish toy

P V N T Well, shee is the lady of a most exalted, and  
205 ingenious spirit

F A S T Did you euer heare any woman speake like her?  
or enrich with a more plentiful discourse?

C A R L O, villanous! nothing but sound, sound, a  
meere *eccho*, shee speakes as shee goes tir'd, in cob-web  
210 lawne, light, thin good enough to catch flies withall

P V N T O, manage your affections

F A S T Well, if thou beest not plagu'd for this blas-  
phemie, one day—

P V N T Come, regard not a iester it is in the power of  
215 my purse, to make him speake well, or ill, of me

F A S T Sir, I affirme it to you (vpon my credit, and  
iudgement) shee has the most harmonious, and musicall  
straine of wit, that euer tempted a true eare, and yet to  
see, a rude tongue would profane heauen, if it could

220 P V N T I am not ignorant of it, sir

F A S T Oh, it flowes from her like *nectar*, and shee doth  
giue it, that sweet, quick grace, and exornation in the  
composure, that (by this good aire, as I am an honest man,

II III 195 SAVIOLINA] *Saviolina* Q1 197 O, lord] O Lord Qq  
197, 198 mistris] mistresse Qq 199 hers,] hers Qq 200 is ] is, Qq  
scarfe,] Scarfe Qq 202 fortunes] fortune Qq 2, 3 203 it,] it Qq  
see,] see Qq slight, a] slight, a Q1 205 ingenious] ingenious Qq  
207 enrich] enrich F2, F3 208 O,] O Qq 209 *eccho*,] *Eccho*,  
Qq 2, 3 cob-web] Cobweb Qq 212 blasphemie,] blasphemie Qq  
213 day—] day — Qq 1, 3 daie --- Q2 214 iester ] jester, Q1  
iester, Q2 Iester Q3 215 purse,] purse Qq well, or ill,] well or  
ill Qq 216 credit,] Credit Qq 217 harmonious,] Harmonious Qq  
218 true] true Q3 219 tongue] rogue Q3 would] will Qq  
heauen, if it could ] Heauen Qq 220 it,] it Qq 223 (by this good  
aire,] *By this good Heauen*) Qq 223-4 as I am but] not in Qq

would I might neuer stirre, sir, but) shee does obserue as pure a phrase, and vse as choise figures in her ordinary<sup>225</sup> conferences, as any be i' the *Arcadia*

CARL Or rather in *Greenes* workes, whence she may steale with more security

SORD Well, if ten pound will fetch 'hem, you shall haue it, but I'll part with no more<sup>230</sup>

FVNG I'll trie what that will doe, if you please

SORD Doe so and when you haue 'hem, studie hard

FVNG Yes, sir And I could studie to get forty shillings more now! well, I will put my selfe into the fashion, as farre as this will goe presently<sup>235</sup>

SORD I wonder it raines not! the Almanack saies wee should haue store of raine, to day

PVNT Why, sir, to morrow I will associate you to couit my selfe, and from thence to the city, about a businesse, a proiect I haue, I will expose it to you, sir CARLO, I am<sup>240</sup> sure, has heard of it

CARL What's that, sir?

PVNT I doe intend, this yeere of *Iubile*, comming on, to trauaile and (because I will not altogether goe vpon expence) I am determin'd to put forth some fūe thousand<sup>245</sup> pound, to be paid me, fūe for one, vpon the returne of my selfe, my wife, and my dog, from the *Turkes* court in *Constantinople* If all, or either of vs miscarry in the iourney, 'tis gone if we be successefull, why, there will be fūe and twenty thousand pound, to entertaine time<sup>250</sup> withall Nay, goe not neighbour SORDIDO, stay to night, and helpe to make our societie the fuller Gentlemen, frolick CARLO? what? dull now?

II III 233 Yes, sir ] Yes sir Qq And] and Qq An' F2, F3 234  
now! ] now Qq 235 goe] goe, Q3 237 raine,] raine Qq 238  
Why,] Why Qq court] the Court Qq 239 a businesse] businesse  
Q3 240 proiect] Project Q1 haue,] haue Qq you,] you Qq  
240-I CARLO, sure,] Carlo sure Qq 242 that,] that Qq 243  
intend,] intend Qq 243-4 *Iubile*, comming on, to] *Iubile* to Qq 244  
altogether] altogether Qq 246 me,] me Qq 249 iourney] iourney Q1  
250 fūe and twenty] xxv Qq pound,] pound Qq 1, 2 pounde Q3  
251 SORDIDO,] *Sordido*, Qq

C A R L I was thinking on your proiect, sir, and you call  
255 it so is this the dog goes with you ?

P V N T This is the dogge, sir

C A R L He do' not goe bare foot, does he ?

P V N T Away, you traitor, away

C A R L Nay, afore god, I speake simply, he may pricke  
260 his foot with a thorne, and be as much as the whole venter  
is worth Besides, for a dog that neuer trauail'd before, it's  
a huge iourney to *Constantinople* I'll tell you now (and  
he were mine) I'd haue some present conference with  
a physicion, what antidotes were good to giue him, pre-  
265 seruatiues against poison for (assure you) if once your  
money be out, there'll be diuers attempts made against the  
life of the poore *animal*

P V N T Thou art still dangerous

F A S T Is signior D E L I R O S wife your kinswoman ?

270 S O G L I, sir, shee is my neece, my brothers daughter  
here, and my nephewes sister

S O R D Doe you know her, sir ?

F A S T O, God sir, Signior D E L I R O, her husband, is  
my marchant

275 F V N G I, I haue seene this gentleman there, often

F A S T I crie you mercy, sir let me craue your name,  
pray you

F V N G F V N G O S O, sir

F A S T Good signior F V N G O S O, I shall request to  
280 know you better, sir

F V N G I am her brother, sir

F A S T In faire time, sir

II III 254 proiect,] Project Q1 Project Qq 2, 3 and] an' F2, F3  
256 dogge,] Dogge Qq 258 Away,] Away Qq traitor] traytour Q1  
259 Nay,] Nay Qq god] God Qq 260 venter] venture F2, F3  
261 worth] woorth Qq 262 iourney] journey Q1 and] an' F2, F3  
264 physicion] Physician Q1 Physician Q2 Physitian Q3 pre-  
seruatiues] and Preseruatiues Qq 266 there'll be] theere will be Q3  
(corrected to there will be) 270 I,] I Qq 272 her,] her Qq 273  
O,] O Qq, F2 D E L I R O,] Deliro Qq 1, 3 Deliro Q2 husband,] hus-  
band Qq 274 marchant] Merchant Qq, F3 275 I,] I, Q3  
276 mercy,] mercie Qq 1, 2 mercy Q3 278 FVNGOSO,] Fungoso Qq  
280 better,] better Qq 281 brother,] brother Qq 282 time,]  
time Qq

P V N T Come, gentlemen, I will be your conduct

F A S T Nay, pray you, sir, we shall meet at signior  
D E L I R O's often 285

S O G L You shall ha' me at the *Heralds* office, sir, for  
some weeke or so, at my first comming vp Come, C A R L O

# G R E X.

M I T Me thinkes, C O R D A T V S, he dwelt somewhat  
too long on this *Scene*, it hung i' the hand

C O R I see not where he could haue insisted lesse, and 290  
t'haue made the humours perspicuous enough

M I T True, as his subiect lies but hee might haue  
altered the shape of his argument, and explicated 'hem  
better in single *Scenes*

C O R That had beene single indeed why? be they not 295  
the same persons in this, as they would haue beene in  
those? and is it not an obiect of more state, to behold the  
*Scene* full, and relieu'd with varietie of speakers to the end,  
then to see a vast emptie stage, and the actors come in (one  
by one) as if they were dropt downe with a feather, into the 300  
eye of the spectators?

M I T Nay, you are better traded with these things then  
I, and therefore I'll subscribe to your iudgement, mary,  
you shall giue mee leaue to make obiections

C O R O, what else? it's the speciaall intent of the 305  
author, you should doe so for thereby others (that are  
present) may as well be satisfied, who happily would object  
the same you doe

ii iii 283 Come,] Come Qq 284 Nay, you,] Nay you Qq  
286 *Heralds*] Heralds Q3 office,] office Qq 287 so,] so F2 Come,]  
Come Qq *Exeunt* add Qq 288 thinkes,] thinks Qq 289 hung]  
hun'g Q2 1'] in Q3 291 t'haue] to haue Q3 humours] Humors  
Qq 292 subiect] Subject Qr 293 his *not in* Qq 297 obiect]  
object Qr 299 then Q3, Fr than Qq 1, 2, F2 300 feather,]  
feather Qq 301 spectators] Audience Qq 302 then] than Qq, F2  
303 iudgement] judgement Qr mary,] mary Qq 1, 2 marry Q3  
304 objections] objections Qr 305 O,] O Qq 306 author,]  
Author Qq 307 happily] haply F3 obiect] object Qr 308 the]  
the Q3

MIT So, sir but when appears MACILENTE  
310 againe ?

COR Mary, hee staies but till our silence giue him leaue  
here hee comes, and with him signior DELIRO, a mar-  
chant, at whose house hee is come to sojourne Make your  
owne obseruation now, onely transferre your thoughts to  
315 the city, with the *Scene*, where, suppose they speake

## Act II. Scene III.

DELIRO, MACILENTE, FIDO,  
FALLACE

I'Le tell you by and by, sir

Welcome (good MACILENTE) to my house,  
To sojourne euen for euer if my best

4 In cates, and euery sort of good intreaty

*Deliro  
censeth  
His boy  
strewes  
floures*

May moue you stay with me MACI I thanke you, sir

And yet the muffled *fates* (had it pleas'd them)

Might haue suppli'd me, from their owne full store,

Without this word (I thanke you) to a foole

I see no reason, why that dog (call'd *Chaunce*)

10 Should fawne vpon this fellow, more then me

I am a man, and I haue limmes, flesh, bloud,

Bones, sinewes, and a soule, as well as he

My parts are euery way as good as his,

If I said better ? why, I did not lie

11 111 309 So, sir ] So sir, Qq After 310] Enter Macilente, Deliro,  
Fido, with hearbs and perfumes Qq 311 Mary,] Mary Qq 312 him]  
him, Q3 DELIRO,] Deliro Qq marchand,] marchand Q1 Merchant  
Qq 2, 3 313 sojourne] sojourne Qq 2, 3 314 now,] now, Qq 1, 2  
now Q3 315 city,] Cittie Qq 1, 2 Cittie Q3 11 iv Act FALLACE ]  
SCENA TERTIA Qq SCENE II —The City A Room in Deliro's House G  
1 I'le] Deliro I'le Qq by,] by Qq 3 sojourne] sojourne Qq 2, 3  
euen] at my house F2, F3 euer ] euer, Qq 1, 2 euer, Q3 4 In  
cates] Incates F2, F3 5 moue] mooue Q1 you,] you Qq st  
dir Deliro floures ] Deliro turnes to his boy, and falls a strowing of  
flowers (fals Qq 2, 3) Qq in text after ' me ' 7 me, store,]  
me store Qq 8 (I thanke you)] (I thanke you) Qq 9 reason,]  
reason Qq 10 fellow,] fellow Qq then] than Qq, F2 12 soule,]  
Soule Qq 14 why,] why Qq lie,] lie, Qq 1, 2 lie, Q3

Nath'lesse, his wealth (but nodding on my wants) 15  
Must make me bow, and crie (I thanke you, sir)

DELI Dispatch, take heed your mistris see you not

FIDO I warrant you, sir I'le steale by her softly

DELI Nay, gentle friend, be merry, raise your lookes  
Out of your bosome, I protest (by heauen) 20  
You are the man most welcome in the world

MACI (I thanke you, sir,) I know my *cue*, I thinke

FIDO Where wil you haue 'hem burne, sir? DELI *With more perfumes and*

Here, good FIDO

What? shee did not see thee? FIDO No, sir DELI *herbes*

That's well

Strew, strew, good FIDO, the freshest flowres, so 25

MACI What meanes this, signior DELIRO? all this censeng?

DELI Cast in more frankincense, yet more, well said  
O, MACILENTE, I haue such a wife!

So passing faire, so passing farre vnkind,  
But of such worth, and right to be vnkind, 30  
(Since no man can be worthy of her kindnesse)

MACI What can there not? DELI No, that is  
sure as death,

No man aloue! I doe not say, is not,

But cannot possibly be worth her kindnesse!

Nay, it is certaine, let me doe her right 35

How, said I? doe her right? as though I could,

As though this dull grosse tongue of mine could vtter

II IV 15 Nath'lesse,] Nath'lesse Qq 16 (I thanke you, sir)] I  
thanke you Sir Qq (sir Q3) 17 mistris] mistresse Qq 18 you ]  
you Qq sir I'le] Sir, I'll F3 Exit Fido Qq (after 'sir') I'le  
softly not in Qq 19 Nay, friend,] Nay friend Qq 22  
(I you, sir,)] I you Sir, Qq (sir, Q3) *cue,*] *cue* Qq 23  
st dir With *herbes*] Enter Fido with two Censors Qq in text after  
22 23-5 F3 divides at sir? | DELI see thee? | FIDO No, sir |  
DELI so 23 burne,] burne Qq Here,] Here Qq 24 No,]  
No Qq 25 flowres] flowers Qq 26 this,] this Qq all this censeng?  
not in Qq 28 O,] O Qq wife!] wife, Qq 29 farre vnkind] faire  
vnkind Qq faire! unkind F2, F3 fair-unkind W 30 But] And  
Qq worth,] worth Qq 33 aloue!] aloue Qq say, is not] say  
is not, Qq 1, 2 say is not Q3 34 But] But, F2 kindnesse!] kind  
nesse Qq 35 Nay,] Nay Qq it] that Qq right] Right Qq 36  
How,] How Qq



The rare, the true, the pure, the infinite rights,  
That sit (as high as I can looke) within her !

- 40 M A C I This is such dotage, as was neuer heard  
D E L I Well, this must needs be granted M A C I  
Granted, quoth you ?

D E L I Nay, M A C I L E N T E , doe not so discredit  
The goodnesse of your iudgement to denie it,  
For I doe speake the very least of her

- 45 And I would craue, and beg no more of heauen,  
For all my fortunes here, but to be able  
To vtter first in fit termes, what shee is,  
And then the true ioyes I conceiue in her

- M A C I Is't possible, shee should deserue so well,  
50 As you pretend ? D E L I I, and shee knowes so well  
Her owne deserts, that (when I striue t'enioy them)  
Shee weighs the things I doe, with what shee merits  
And (seeing my worth out-weigh'd so in her graces)  
Shee is so solemne, so precise, so froward,

- 55 That no obseruance I can doe to her,  
Can make her kind to me if shee find fault,  
I mend that fault , and then shee saies, I faulted,  
That I did mend it Now, good friend, aduise me,  
How I may temper this strange splene in her

- 60 M A C I You are too amorous, too obsequious,  
And make her too assur'd, shee may command you  
When women doubt most of their husbands loues,  
They are most louing Husbands must take heed  
They giue no gluts of kindnesse to their wiues,  
65 But vse them like their horses , whom they feed  
Not with a manger-full of meat together,

11 14 38 rights.] Rights Qq 39 sit] sir Q3 her '1] hei Qq 40  
dotage,] dotage Qq 41 Granted,] Graunted Qq 1, 3 Granted Q2 42  
Nay,] Nay Qq 43 iudgement] judgement Q1 45 craue,] craue Qq  
heauen,] heauen Qq 48 ioyes] ioies Q1 49 possible,] possible Qq  
well,] well Qq 1, 3 wel Q2 51 deserts,] deserts Qq enioy] enjoy Q1  
52 weighs] waies Qq 53 out-weigh'd] outwai'd Qq 57 fault,] fault,  
Qq saies,] saies Qq faulted,] faulted Qq 58 Now, friend,] Now  
Friend Qq me,] me Qq 61 her,] her, Qq assur'd,] assur'd Qq  
command] commaund Q1 65 horses,] Horses, Qq 66 manger-full  
Qq manger -- full Fr manger --- full F2 together] togithe1 Q3

But halfe a pecke at once and keepe them so  
 Still with an appetite to that they giue them  
 He that desires to haue a louing wife,  
 Must bridle all the shew of that desire 70  
 Be kind, not amorous, nor bewraying kindnesse,  
 As if loue wrought it, but considerate duty  
 " Offer no loue-rites, but let wiues still seeke them,  
 " For when they come vnsought, they seldome like them  
 D E L I Beleeue me, M A C I L E N T E, this is gospell 75  
 O, that a man were his owne man so much,  
 To rule himselfe thus I will striue i' faith,  
 To be more strange and carelesse yet, I hope  
 I haue now taken such a perfect course,  
 To make her kind to me, and liue contented, 80  
 That I shall find my kindnesse well return'd,  
 And haue no need to fight with my affections  
 Shee (late) hath found much fault with euery roome  
 Within my house, one was too big (shee said)  
 Another was not furnisht to her mind, 85  
 And so through all all which, now, I haue alter'd  
 Then here, shee hath a place (on my back-side)  
 Wherein shee loues to walke, and that (shee said)  
 Had some ill smels about it Now, this walke  
 Haue I (before shee knowes it) thus perfum'd 90  
 With herbes, and flowres, and laid in diuers places,  
 (As 'twere on altars, consecrate to her)  
 Perfum'd gloues, and delicate chaines of amber,  
 To keepe the aire in awe of her sweet nostrils  
 This haue I done, and this I thinke will please her 95  
 Behold, shee comes F A L L Here's a sweet stinke indeed

11 1v 67 once ] once, Qq 71 amorous,] amorous, Qq 72  
 duty ] Dutie Qq 1, 3 Duty Q2 74 seldome] sildome Q3  
 75 me,] me Qq 76 O,] O Qq 77 thus ] thus, Qq 1'faith,] 1'faith  
 Q1 yfaith Qq 2, 3 78 yet,] yet Qq 80 me,] mee F2 86 which,  
 now,] which Qq 87 here,] here Q back-side] backside Q1 back  
 side Qq 2, 3 88 walke ] walke, Qq 2 3 89 Now,] Now Qq 91  
 herbes,] herbes Qq 1, 2 hearbes Q3 flowres] flowers Qq, F2 places,]  
 places Qq 92 altars,] Altars Qq 94 nostrils] nostrils Qq 1, 3  
 nostrils Q2 96 Behold,] Behold Qq Enter Fallace Qq (after  
 ' comes')

- What, shall I euer be thus crost, and plagu'd ?  
 And sicke of husband ? O, my head doth ake,  
 As it would cleaue asunder with these sauours,  
 100 All my room's alter'd, and but one poore walke  
 That I delighted in, and that is made  
 So fulsome with perfumes, that I am fear'd  
 (My braine doth sweat so) I haue caught the plague  
 D E L I Why (gentle wife) is now thy walke too sweet ?  
 105 Thou said'st of late, it had sowre aires about it,  
 And found'st much fault, that I did not correct it  
 F A L L Why, and I did find fault, sir ? D E L I Nay,  
 deare wife,  
 I know, thou hast said, thou hast lou'd perfumes,  
 No woman better F A L L I, long since perhaps,  
 110 But now that sense is alter'd you would haue me  
 (Like to a puddle, or a standing poole)  
 To haue no motion, nor no spirit within me  
 No, I am like a pure, and sprightly riuier,  
 That moues for euer, and yet still the same,  
 115 O! fire, that burnes much wood, yet still one flame  
 D E L I But yesterday, I saw thee at our garden,  
 Smelling on roses, and on purple flowres,  
 And since, I hope, the humour of thy sense  
 Is nothing chang'd F A L L Why, those were growing  
 flowres,  
 120 And these, within my walke, are cut and strew'd  
 D E L I But yet they haue one sent F A L L I!  
 haue they so ?  
 In your grosse iudgement If you make no difference

11 1v 97 crost,] crost Qq 98 O] O Qq ake,] ake Qq 99  
 asunder] asunder, F2 these] those F2, F3 sauours] saours Qq 1, 2  
 105 late,] late Qq sowre] sower Qq 107 and] an' F2, F3 fault,]  
 fault Qq Nay,] Nay Qq 108 know, said,] know said Qq  
 111 puddle,] puddle Qq a standing] standing Q3 113 pure,] pure  
 Qq sprightly] sprightfull Q3 115 fire,] fire Qq 116 garden,]  
 garden Qq 117 roses,] Roses Qq flowres] flowers Qq, F2 (so 119,  
 123) 118 since, I hope,] since I hope Qq humour] Humor Qq 119  
 Why,] Why Qq 120 these,] these Qq walke,] walke Qq 121  
 I'] I, Qq 122 iudgement If] judgement if Q1 iudgement if  
 Qq 2, 3

Betwixt the sent of growing flowres, and cut ones,  
 You haue a sense to taste lamp-oile, yfaith  
 And with such iudgement haue you chang'd the chambers, 125  
 Leaung no roome, that I can ioi to be in,  
 In all your house and now my walke, and all,  
 You smoke me from, as if I were a foxe,  
 And long, belike, to driue me quite away  
 Well, walke you there, and I'll walke where I list 130

DELI What shall I doe? ô, I shall neuer please her,

MACI Out on thee, dotard! what starre rul'd his birth?  
 That brought him such a starre? blind *Fortune* still  
 Bestowes her gifts on such as cannot vse them  
 How long shall I liue, ere I be so happy, 135  
 To haue a wife of this exceeding forme?

DELI Away, with 'hem, would I had broke a ioynt;

When I deuis'd this, that should so dislike her *Fido*  
 Away, beare all away FALL I, doe for feare *bears all*  
 Ought that is there should like her O, this man, 140  
 How cunningly he can conceale himselfe!

As though he lou'd? nay, honour'd, and ador'd?

DELI Why, my sweet heart? FALL Sweet heart!

ô! better still!

And asking, why? wherefore? and looking strangely,  
 As if he were as white as innocence 145  
 Alas, you'r simple, you you cannot change,  
 Looke pale at pleasure, and then red with wonder  
 No, no, not you! 'tis pittie o' your naturalls

II iv 124 -oile,] -oyle F2 125 iudgement] judgement Qr 126  
 roome,] roome Qq 10y] joy Qr in,] in Qq 127 walke,] Walke  
 Qq all,] all Qq 129 long, belike,] long belike Qq away,] away Qq  
 130 Well,] Well Qq 131 ô,] oh Qq her,] her Qq 132 thee,  
 dotard!] thee dotard, Qq 137 DELI om Qr Away,] Away Qq  
 'hem] them Q3 ioynt] joint Qr 138 st dir add Qq in text after  
 'away' (l 139) st dir beares] beare Q3 this,] this Qq her]  
 her, Qq 139 I,] I Qq 140 O, this man,] O this man Qq 141  
 himselfe!] himselfe, Qq 142 lou'd? nay, honour'd,] lou'd? lou'd?  
 nay honour'd Qq 143 Two lines in Qq, Ff heart! ô!] heart? oh, Qq  
 still!] still Qq 144 asking,] asking Qq 148 you!] you Qq  
 'tis pittie o' your naturalls not in Qq, in which 'No, no e'en now'  
 (148-9) makes one line

- I did but cast an amorous eye, e'en now,  
 150 Vpon a paire of gloues, that somewhat lik't me,  
 And straight he noted it, and gaue command,  
 All should be ta'ne away D E L I Be they my bane then  
 What, sirra, F I D O, bring in those gloues againe,  
 You tooke from hence F A L L S'body, sir, but doe not,  
 155 Bring in no gloues, to spite me if you doe  
 D E L I Ay, me, most wretched, how am I misconstru'd?  
 M A C I O, how shee tempts my heart-strings, with her  
 eye,  
 To knit them to her beauties, or to breake?  
 What mou'd the heauens, that they could not make  
 160 Me such a woman?, but a man, a beast,  
 That hath no blisse like to others Would to heauen  
 (In wreake of my misfortunes) I were turn'd  
 To some faire water-Nymph, that (set vpon  
 The deepest whirle-pit of the rau'nous seas,)  
 165 My adamantine eyes might head-long hale  
 This iron world to me, and drowne it all

## G R E X.

C O R Behold, behold, the translated gallant  
 M I T O, he is welcome

II iv 149 amorous eye] amouseye Fr eye,] eye Qr eie Qq 2, 3  
 now,] now Qq 150, 155 gloues,] Gloues Qq 151 command,] com-  
 maund Qq 152 then] then Qq 153 What,] What Qq againe,]  
 againe Qq Enter Fido add Qq 154 S'body,] S'body Qq om F2, F3  
 sir,] sirra Qq not,] not Qq 155 you] ye Q3 156 Ay,] Ay Qq  
 157 -strings,] -strings Qq eye,] eye Qr 160 man,] man, Qq  
 161 hath] haath Q3 heauen] God Qq 163 (set] set Qq 164  
 whirle-pit] whirlepit Qq seas,)] Seas, Qq 165 adamantine] ada-  
 mantive F2, F3 head-long] headlong Qq After 166 Enter Fungoso  
 in Briskes Sute add Qq

Act II. Scene v.

FVNGOSO

To the rest

S Aue you brother, and sister, saue you, sir, I haue commendations for you out i' the countrey (I wonder they take no knowledge of my sute ) mine vnclē SOGLIARDO is in towne Sister, me thinkes, you are melancholy why are you so sad? I thinke you tooke me for master FASTIDIVS BRISKE. (sister) did you not?

FALL Why should I take you for him?

FVNG Nay, nothing -- I was lately in master FASTIDIVS his company, and, me thinkes, we are very like

DELI You haue a faire sute, brother, 'giue you ioy on't

FVNG Faith, good ynough to ride in, brother, I made it to ride in

FALL O, now I see the cause of his idle demand, was his new suit

DELI Pray you good brother, trie, if you can change i5 her mood

FVNG I warrant you, let mee alone I'll put her out of her dumps Sister, how like you my suit?

FALL O, you are a gallant in print now, brother

FVNG Faith, how like you the fashion? it's the last 20 edition, I assure you

FALL I cannot but like it, to the desert

FVNG Troth, sister, I was faine to borrow these spurres,

II v Act FVNGOSO not in Qq, which mark no change of scene st  
dir 10 to the rest add Ff 1 Saue saue] Fung God saue God  
saue Qq you, sir, ] you sir, Qq 1, 2 you sir Q3 2 (I wonder]  
I (wonder Qq 2, 3 4 towne ] towne, Qq 1, 2 towne Q3 thinkes,]  
thinkes Qq 5 master] Maister Q3 6 not? Qq not Ff 8 Nay,  
nothing --] Nay nothing, Qq master] Maister Qq 1, 3 maister Q2  
9 and, me thinkes,] and me thinkes Qq 10 sute,] suit Q1 sute Qq 2, 3  
'giue] God giue Qq 10y] joy Q1 11 Faith,] Faith Qq in,] in  
Qq 13 demand,] demaund Qq 1, 3 15 brother,] Brother, Qq 1, 2  
trie,] trie Qq 1, 2 try Q3 19 O,] O Qq now,] now Qq 20 it's]  
it is Q3 21 edition,] Edition Qq 22 it,] it Qq 23 Troth,]  
Troth Qq

I ha' left my gowne in gage for 'hem, pray you lend me an  
25 angell

FALL Now, beshrow my heart, then

FVNG Good truth, I'll pay you againe at my next exhibition I had but bare ten pound of my father, and it would not reach to put me wholly into the fashion

30 FALL I care not

FVNG I had spurres of mine owne before, but they were not gingers Monsieur FASTIDIVS will be here anon, sister

FALL You iest ?

35 FVNG Neuer lend me penny more (while you liue then) and that I'd be loth to say, in truth

FALL When did you see him ?

FVNG Yesterday, I came acquainted with him at sir PUNTARVULO's nay, sweet sister

40 MACI I faine would know of heauen now, why yond foole

Should weare a suit of sattin ? he ? that rooke ?

That painted jay, with such a deale of out-side ?

What is his inside trow ? ha, ha, ha, ha, ha

Good heauen, giue me patience, patience, patience

45 A number of these popenjays there are,

Whom, if a man conferre, and but examine

Their inward merit, with such men as want,

Lord, lord, what things they are !

FALL Come, when will you pay me againe, now ?

50 FVNG O god, sister !

MACI Here comes another

11 v 24 'hem] them Q3 26 Now,] Now Qq heart,] heart Qq  
27 truth,] truth Qq 32 anon,] anone Qq 1, 2 anon Q3 34 iest]  
jest Q1 39 PUNTARVULO's] *Puntarvulo's* Q1 nay,] nay Qq 42  
jay,] Iay Qq 1, 2 out-side] outside Qq 43 ha, ha] ha, ha, ha,  
ha Q3 heauen,] Heauen Qq 1, 2 heauen Q3 patience patience,  
patience] patience Qq 46 Whom,] Whom Qq 48 lord] Lord Qq  
49 againe,] againe Qq 50 god, sister !] God Sister Qq good, sister !  
F2 F3 After 50] *Enter Fastidius Briske in a new sute (sute Q1)*  
Qq

Act II. Scene VI.

FASTIDIVS BRISKE

To the rest

SAUE you, signior DELIRO how do'st thou, sweet lady?  
Let mee kisse thee

FVNG How? a new sute? Ay me

DELI And how do's master FASTIDIVS BRISKE?

FAST Faith, Iue in court, signior DELIRO, in  
grace, I thanke god, both of the noble masculine, and  
feminine I must speake with you in priuate, by and by

DELI When you please, sir

FALL Why looke you so pale, brother?

FVNG S'lid, all this money is cast away, now 10

MACI I, there's a newer edition come forth

FVNG Tis but my hard fortune! well, I'le haue my  
sute chang'd, I'le goe fetch my taylor presently, but first  
I'le deuise a letter to my father Ha' you any pen, and inke,  
sister? 15

FALL What would you doe withall?

FVNG I would vse it S'light, and it had come but  
four daes sooner, the fashion

FAST There was a countesse gaue me her hand to kisse  
to day, i' the presence did me more good by that light, 20  
then—and yesternight sent her coach twise to my lodging,  
to intreat mee accompany her, and my sweet mistris, with  
some two, or three nameless ladies more O, I haue beene

II VI] Act BRISKE not in Qq, which mark no change of scene To  
the rest add Ff i Saue you,] Fast Saue you Qq thou,] thou Qq  
4 master] Maister Qq 5 Faith,] Faith Qq court,] court Qr  
Court Qq 2, 3 DELIRO,] Deliro, Qq 6 grace,] grace Qq god] God  
Qq masculine,] Masculine Qq 7 priuate,] priuate Qq 1, 3 priuat  
Q2 8 please,] please Qq 9 pale,] pale Qq 10 S'lid] S'lid  
Qq 1, 2 Slid Q3 away,] away Qq 12 fortune] fortune Qq  
14 pen, and inke,] pen and inke Qq 17 S'light,] S'light Qq and]  
an' F2, F3 18 sooner,] sooner Qq Exit add Qq 20 day, i']  
day i' Qq 1, 2 day in Q3 d.id] did Qr it did Qq 2, 3 by that  
light] by Iesu Qq 21 then—] then, Qq than—F2, F3 22 mistris]  
mistresse Qq



grac't by 'hem beyond all aime of affection this's her  
 25 garter my dagger hangs in and they doe so commend, and  
 approue my apparell, with my iudicious wearing of it, it's  
 aboute wonder

FALL Indeed sir, 'tis a most excellent sute, and you doe  
 weare it as extraordinary

30 FAST Why, I'le tell you now (in good faith) and by  
 this chaire, which (by the grace of god) I intend presently  
 to sit in, I had three sutes in one yeere, made three great  
 ladies in loue with me I had other three, vn-did three  
 gentlemen in imitation and other three, gat three other  
 35 gentlemen widdowes of three thousand pound a yeere

DELI Is't possible ?

FAST O, beleuee it, sir, your good face is the witch,  
 and your apparell the spells, that bring all the pleasures of  
 the world into their circle

40 FALL Ah, the sweet grace of a courtier !

MACI Well, would my father had left mee but a good  
 face for my portion yet, though I had shar'd the vnfortu-  
 nate wit that goes with it, I had not car'd I might haue  
 past for somewhat i' the world then

45 FAST Why, assure you, signior, rich apparell has  
 strange vertues it makes him that hath it without meanes,  
 esteemed for an excellent wit he that enioyes it with  
 means, puts the world in remembrance of his means  
 it helps the deformities of nature, and giues lustre to her  
 50 beauties, makes continuall holy-day where it shines, sets  
 the wits of ladies at worke, that otherwise would be idle  
 furnisheth your two-shilling ordinarie, takes possession of  
 your stage at your new play, and enricheth your oares, as  
 scorning to goe with your scull

55 MACI Pray you, sir, adde this, it giues respect to your

ii vi 24 'hem] them, Q3 this's] this' Q1 this is Qq 2, 3 25  
 commend,] commend Qq 26 iudicious] judicious Q1 30 Why,]  
 Why Qq 31 god] God Qq intend] entend Qq 33 vn-did] vndid  
 Qq 34 three,] three F2 35 gentlemen widdowes] Gentlemen,  
 Widdowes Qq 1, 2 Gentlewomen, Widdows Q3 37 O,] O Qq it,] it  
 Qq 44 i'] in Q3 45 you,] you Qq 47 enioyes] enioyes Q1 50  
 holy day] Holiday Qq 55 you,] you Qq

fooles, makes many theeues, as many strumpets, and no fewer bankrupts

FALL Out, out, vnworthy to speake, where he breatheth

FAST What's he, signior? 60

DELI A friend of mine, sir

FAST By heauen I wonder at you, citizens, what kinde of creatures you are!

DELI Why, sir?

FAST That you can consort your selues, with such 65 poore seame-rent fellows

FALL He saies true

DELI Sir, I will assure you (how euer you esteeme of him) he's a man worthy of regard

FAST Why? what ha's he in him, of such vertue to be 70 regarded? ha?

DELI Mary, he is a scholler, sir

FAST Nothing else?

DELI And he is well trauail'd

FAST He should get him clothes, I would cherish 75 those good parts of trauaile in him, and preferre him to some nobleman of good place

DELI Sir, such a benefit should bind me to you for euer (in my friends right) and, I doubt not, but his desert shall more then answeere my praise 80

FAST Why, and he had good clothes, I'd carry him to court with me to morrow

DELI He shall not want for those, sir, if gold and the whole city will furnish him

FAST You say well, sir faith, signior DELIRO, I 85 am come to haue you play the *Alchymist* with me, and

11 vi 57 bankrupts] Bankrupts Q3 58 speake,] speake Qq 62  
 you,] you Qq 63 are!] are? Qq 64 Why,] Why Qq 65 selues,]  
 selues Qq 68 Sir,] Sir Qq 70 him,] him Qq 72 Mary,] Mary Q1  
 Marry Qq 2, 3 scholler,] Scholler Qq 75, 81 clothes] cloths Qq 1,  
 2 clothes Q3 76 trauaile] trauell Qq 79 and, not,] and  
 not Qq 80 then] than Qq, F2 81 and] an' F2, F3 82 court]  
 the Court Qq 83 those,] those Qq 85 well,] well Q1 wel Qq 2, 3  
 faith,] faith Qq

change the *species* of my land, into that mettall you talke of

DELI With all my heart, sir, what summe will serue you?

90 FAST Faith, some three, or foure hundred

DELI Troth, sir, I haue promist to meet a gentleman this morning, in *Paules*, but vpon my returne I'll dispatch you

FAST I'll accompany you thither

95 DELI As you please, sir, but I goe not thither directly

FAST 'Tis no matter, I haue no other designement in hand, and therefore as good goe along

DELI I were as good haue a quartane feauer follow me now, for I shall ne're bee rid of him (bring mee a cloke  
100 there, one) Still, vpon his grace at court, am I sure to bee visited, I was a beast to giue him any hope Well, would I were in, that I am out with him, once, and - - - Come, signior MACILENTE, I must conferre with you, as wee goe Nay, deare wife, I beseech thee, forsake these moods  
105 looke not like winter thus Here, take my keyes, open my counting houses, spread all my wealth before thee, choose any object that delights thee If thou wilt eate the spirit of gold, and drinke dissolu'd pearle in wine, 'tis for thee

FALL So, sir

110 DELI Nay, my sweet wife

FALL Good lord! how you are perfum'd! in your termes, and al! pray you leaue vs

DELI Come, gentlemen

FAST Adiew, sweet lady

115 FALL I, I! Let thy words euer sound in mine eares,

II vi 87 change] chaunge Qq 1, 3 89 heart,] heart Qq 90 Faith,]  
Faith Qq three,] three Qq foure hundred] fourescore pound Qq  
91 Troth, sir,] Troth Sir Qq 1, 2 Troth sir, Q3 92 morning,] morn-  
ing Qq 95 please,] please Qq 100 there,] there Qq Still,] Still  
Qq court,] the Court Qq am I] I am F2, F3 102 in,] in Qq 1, 2  
him,] him Qq and - - - Come,] and - - - Come Qq 103 you,] you Qq  
104 Nay,] Nay Qq thee,] thee Qq 105 Here,] Here Qq 1, 2, F2  
Heere Q3 107 object] object Q1 109 So,] So Qq 110 Nay,]  
Nay Qq 111 lord] Lord Qq perfum'd! in] perfum'd in Qq 112  
termes,] termes Qq al! all Qq 113 Come,] Come Qq 114  
*Exeunt all but Fallace* add Qq 115 I, I!] I, I, Qq

and thy graces disperse contentment through all my senses !  
O, how happy is that lady aboue other ladies, that enioyes so  
absolute a gentleman to her seruant ! A countesse giue him  
her hand to kisse ? ah, foolish countesse ! hee's a man  
worthy (if a woman may speake of a mans worth) to kisse 120  
the lips of an empresse

F V N G What's master F A S T I D I V S gone, sister ? *Returnd with his taylor*  
F A L L I, brother (he has a face like a *Cherubin* !)

F V N G Gods me, what lucke's this ? I haue fetcht my  
taylor and all which way went he, sister ? can you tell ? 125

F A L L Not I, in good faith (and he has a body like an  
angell !)

F V N G How long is't since he went ?

F A L L Why, but e'en now did you not meet him ?  
(and a tongue able to rauish any woman i'the earth !) • 130

F V N G O, for gods sake (I'll please you for your paines )  
but e'en now, say you ? Come, good, sir S'lid, I had forgot  
it too Sister, if any body aske for mine vncle S O G L I -  
A R D O, they shall ha' him at the *Heralds* office, yonder by  
*Paules* 135

F A L L Well, I will not altogether despaire I haue  
heard of a citizens wife, has beene belou'd of a courtier,  
and why not I ? heigh, ho well, I will into my priuate  
chamber, locke the dore to mee, and thinke ouer all his  
good parts, one after another 140

II VI 116 senses !] senses Qq 117 enioyes] enjoys Qq 119  
kisse ?] kisse ! Qq ah,] ah Qq countesse !] Countesse , Qq 120  
worth] woorth Qq 2, 3 122 st dir *Returnd taylor* ] *Enter Fun-*  
*goso, with his Taylor (Fungoso Q3) Qq in text after 121 122 master]*  
Maister Q3 123 I, brother (he] I brother he Qq a *Cherubin* !]  
*Cherubin* Qq *Cherubin* !] F2, F3 125 he,] he Qq 126 faith  
(and] faith and Qq 127 angell !] Angell Qq 129 Why,] Why  
Qq (and] and Qq 130 i'] in Q3 earth !] earth Qq 131  
gods] Gods Qq 132 Come, good,] Come good Qq S'lid,] S'lid Qq,  
F2 133 Sister,] Sister F2 134 office,] Office Qq After 135]  
*Exit, with his Taylor (Exit Q3) Qq 136 altogether] altogether Qq*  
137 wife,] wife Qq belou'd] beloued Q3 138 heigh,] heigh Qq  
well,] well F2 priuate] priuat Qq 1, 2 140 parts,] parts Qq 1, 3  
partes Q2 *Exit* add Qq

## G R E X.

M I T Well, I doubt, this last *Scene* will endure some grieuous torture

C O R How<sup>?</sup> you feare 'twill be rackt, by some hard construction<sup>?</sup>

145 M I T Doe not you<sup>?</sup>

C O R No, in good faith vnlesse mine eyes could light mee beyond sense I see no reason, why this should be more liable to the racke, then the rest you'le say, perhaps, the city will not take it well, that the marchant is made here  
150 to dote so perfectly vpon his wife, and shee againe, to bee so *Fastidiously* affected, as shee is<sup>?</sup>

M I T You haue vtter'd my thought, sir, indeed

C O R Why (by that proportion) the court might as wel take offence at him we call the courtier, and with much  
155 more pretext, by how much the place transcends, and goes before in dignitie and vertue but can you imagine that any noble, or true spirit in court (whose sinowie, and altogether vn-affected graces, very worthily expresse him a courtier) will make any exception at the opening of such an emptie  
160 trunke, as this B R I S K E is<sup>!</sup> or thinke his owne worth empeacht, by beholding his motley inside<sup>?</sup>

M I T No sir, I doe not

C O R No more, assure you, will any graue, wise citizen, or modest matron, take the obiect of this folly in D E L I R O,  
165 and his wife but rather apply it as the foile to their owne vertues For that were to affirme, that a man, writing of

II VI 141 doubt,] doubt Qq 143 rackt,] rackt Qq 146 No,] No Qq  
147 sense] *Sence*, Qq reason,] reason Qq racke,] Racke Qq  
148 then] than Qq, F2 say, perhaps,] say perhaps Qq (saie Q2) 149  
marchant F1 Merchant Qq, F3 merchant F2 150 againe,] againe F2  
152 thought,] thought Qq 155 transcends,] transcends Q1  
transcendes Qq 2, 3 157 noble,] Noble Qq court] the Court Qq  
sinowie,] Sinewie Qq snowie, F2, F3 altogether] altogether Q1  
160 trunke,] Trunk Q1 Trunke Qq 2, 3 is 'is' Qq, F2 161 em-  
peacht,] impeacht Qq 1, 2 impeacht Q3 163 graue,] graue Qq, F2  
164 obiect] object Q1 DELIRO,] *Deliro* Qq 165 wife ] Wife, Qq  
166 vertues ] vertues Qq man,] man Qq

NERO, should meane all Emperors or speaking of  
MACHIAVEL, comprehend all States men, or in our  
SORDIDO, all Farmars, and so of the rest then which,  
nothing can be vtter'd more malicious, or absurd Indeed, 170  
there are a sort of these narrow-ey'd decypherers, I confesse,  
that will extort strange, and abstruse meanings out of any  
subiect, be it neuer so conspicuous and innocently deliuer'd  
But to such (where e're they sit conceal'd) let them know,  
the author defies them, and their writing-tables, and hopes, 175  
no sound or safe iudgement will infect it selfe with their  
contagious comments, who (indeed) come here only to  
peruert, and poison the sense of what they heare, and for  
nought else

MIT Stay, what new *Mute* is this, that walkes so 180  
suspiciously?

COR O, mary this is one, for whose better illustration,  
we must desire you to presuppose the stage, the middle isle  
in *Paules*, and that, the west end of it

MIT So, sir and what followes? 185

COR Faith, a whole volume of humour, and worthy the  
vnclasping

MIT As how? what name doe you giue him first?

COR He hath shift of names, sir some call him  
APPLE IOHN, some Signior WHIFFE, mary, his maine 190  
standing name is CAVALIER SHIFT the rest are but  
as cleane shirts to his natures

MIT And what makes he in *Paules*, now?

COR Troth, as you see, for the aduancement of a *Siquis*,  
or two, wherein he has so varied himselfe, that if any one 195

II VI 167 Emperors] Emperours Qq 168 MACHIAVEL] Machiavell  
Qr 169 then] than Qq, F2 170 malicious, or] malicious and Qq  
Indeed,] Indeed Qq 171 decypherers] decypherets F2 172 strange,]  
straunge Qq 173 subiect] Subject Qr 175 author] Authour Qq  
-tables] -table Q3 176 iudgement] judgement Qr 178 peruert,]  
pervert Qr peruert Qq 2, 3 180 this,] this Qq After 181] ACTVS  
TERTIVS, SCENA PRIMA (ACTVS TERTIVS, Qr TERTIVS Q3) | Enter  
*Cavalier Shift, with two Siquisses in his hand (Cavalier Q1) Qq 182*  
*illustration,] Illustration, Q3 185 So,] So Qq 186 Faith,] Faith*  
*Qq humour] Humor Qq 189 names,] names Qq 190 mary,]*  
*marry Qq 191 CAVALIER] Cavalier Q1 192 natures] Natures Qq*  
*193 Paules,] Paules Qq 194 Troth,] Troth Qq Siquis,] Siquis Qq*

of 'hem take, he may hull vp and downe i' the humorous world, a little longer

M I T It seemes then, he beares a very changing saile ?

C O R O, as the wind, sir here comes more

### *Act III. Scene I.*

S H I F T, O R A N G E, C L O V E

T H I S is rare, I haue set vp my bills, without discouery  
O R A N What ? Signior W H I F F E ? what fortune  
has brought you into these west parts ?

S H I F T Troth, signior, nothing but your rheume, I  
5 haue beene taking an ounce of tabacco hard by here, with  
a gentleman, and I am come to spit priuate, in *Paules*  
Saue you sir

O R A N Adieu, good Signior W H I F F E

C L O V E Master A P P L E I O H N ? you aie well met  
10 when shall we sup together, and laugh, and be fat with those  
good wenches ? ha ?

S H I F T Faith, sir, I must now leaue you, vpon a few  
humours, and occasions but when you please, sir

C L O V E Farewell, sweet A P P L E I O H N I wonder,  
15 there are no more store of gallants here !

II vi 196 'hem] them Q3 1' in Q3, F2 197 world,] world  
Qq 199 wind,] wind Qq III 1 Act CLOVE ] Act III SCENE I —  
*The Middle Asle of St Paul's* G Enter Orenge Qq (Qq spell *Orenge*  
throughout the scene) 1 This] Shift This Qq bills,] bills Qq  
4 Troth,] Troth Qq 5 beene] ben Q1 here,] here Qq 1, 2 heere Q3  
6 priuate,] priuate Qq privat F2 7 Saue F1 'Save F2 God  
saue Qq 8 Adieu,] Adieu Q1 Adue Qq 2, 3 Enter Cloue add Qq  
9 Master] Maister Qq 10 laugh,] laugh Qq 12 Faith,] Faith Qq  
13 humours,] Humours Q1 Humors Qq 2, 3 please,] please Qq Exit  
add Qq 14 Farewell,] Farewell Qq 1, 3 Farewel Q2 wonder,]  
wonder Qq 15 here ] here ? Qq

G R E X.

M I T What be these two, signior ?

C O R Mary, a couple sir, that are meere strangers to the whole scope of our play , only come to walke a turne or two, i' this *Scene of Paules*, by chance

O R A N Saue you, good master C L O V E

20

C L O V E Sweet master O R A N G E

G R E X.

M I T How ? C L O V E, and O R A N G E ?

C O R I, and they are well met, for 'tis as drie an O R A N G E as euer grew nothing, but *Salutation*, and, *O god, sir*, and, *It pleases you to say so, Sir*, one that can laugh at a iest for company with a most plausible, and extemporall grace, and some houre after, in priuate, aske you what it was the other, monsieur C L O V E, is a more spic't youth he will sit you a whole afternoone sometimes, in a booke-sellers shop, reading the *Greeke, Italian*, and *Spanish*, when he vnderstands not a word of either if he had the tongues, to his sutes, he were an excellent linguist

C L O V E Doe you heare this reported, for certainty ?

O R A N O god, sir

35

III 1 17 Mary,] Mary Qr Marry Qq 2, 3 strangers] straungers  
Qq 1, 2 18 two,] two Qq 19 *Paules*,] *Paules* Qq chance]  
chaunce Qq St dir after 19] *They walke togriher* Qq 20 Saue]  
'Save F2 24 nothing,] nothing Qq 24-5 *Salutation*, and, *O god, sir*,  
and,] *Salutation*, and *O God sir*, and Qq 25 so,] so Qq 26 iest]  
iest Qr 27 after, in priuate,] after in priuate Qq 28 monsieur]  
monsieur F2 32 tongues,] Tongues Qq 34 reported,] reported  
Qq 35 god, sir] good sir Qq god, sir- F2



*Act III. Scene II.*

P V N T A R V O L O, C A R L O

S Irrah, take my cloke and you sir knaue, follow mee  
 closer If thou locest my dogge, thou shalt die a dogs  
 death, I will hang thee

C A R L Tut, feare him not, hee's a good leane slaue, he  
 5 loues a dog well, I warrant him, I see by his lookes, I  
 masse hee's somewhat like him S'lud poison him, make  
 him away with a crooked pinne, or somewhat, man, thou  
 maist haue more security of thy life and so sir, what?  
 you ha' not put out your whole venter yet? ha' you?

10 P V N T No, I doe want yet some fifteene, or sixteene  
 hundred pounds but my lady (my wife) is out of her  
 humour, shee does not now goe

C A R L No? how then?

P V N T Mary, I am now enforc't to giue it out, vpon the  
 15 returne of my selfe, my dogge, and my cat

C A R L Your cat? where is shee?

P V N T My squire has her there, in the bag Sirrah,  
 looke to her How lik'st thou my change, C A R L O?

C A R L Oh, for the better, sir, your cat has nine liues,  
 20 and your wife ha' but one

P V N T Besides, shee will neuer bee sea-sicke, which will  
 saue mee so much in conserues when saw you signior  
 S O G L I A R D O?

C A R L I came from him but now, he is at the *Heralds*  
 25 office yonder he requested me to goe afore, and take vp  
 a man or two for him in *Paules*, against his cognisance was  
 ready

P V N T What? has he purchast armes, then?

III II Act CARLO ] *Enter Puntaruolo, Carlo two seruungmen follow-  
 ing, one leading the Dogge (Puntaruolo, Q1 seruung men Q1) Qq, with-  
 out change of scene 1 Surah] Punt Sirrah Qq 2 closer If]*  
*closer if Qq locest] loosest Qq 5 well,] well Qq looks] looke*  
*Q3 6 S'lud] Sblood Qr Sbloud Qq 2, 3 7 somewhat,] som-*  
*what Qr somewhat Qq 2, 3 9 venter] Venture F3 10 hiteene,]*  
*fifteene Qq 12 humour] Humor Qq 2, 3 17 there,] there Qq*  
*19 better,] better Qq 20 ha'] has Qq 2, 3 25 afore,] afore Qq 1, 2*  
 28 What? ] What F2 armes,] armes Qq

CARL I, and rare ones too of as many colours, as e're  
you saw any fooles coat in your life I'll goe looke among  
yond' bills, and I can fit him with legs to his armes

PVNT With legs to his armes ! Good I will goe with  
you, sir

*They goe  
to looke  
upon the  
bills*

Act III. Scene III.

FASTIDIVS, DELIRO, MACILENTE

COME, let's walke in *Mediterraneo* I assure you, sir,  
I am not the least respected among ladies, but let that  
passe doe you know how to goe into the presence, sir ?

MACI Why, on my feet, sir

FAST No, on your head, sir for 'tis that must  
beare you out, I assure you as thus, sir You must first  
haue an especial care so to weare your hat, that it oppresse  
not confusedly this your predominant, or fore-top. be  
cause (when you come at the presence dore) you may, with  
once or twice stoiking vp your fore-head thus, enter, with  
your predominant perfect that is, standing vp stiffe

MACI As if one were frighted ?

FAST I, sir

MACI Which indeed, a true feare of your mistris  
should doe, rather then gumme water, or whites of egges  
is't not so, sir ?

FAST An ingenious obseruation giue mee leaue to  
craue your name, Sir

DELI His name is, MACILENTE, sir

FAST Good signior MACILENTE if this gentle-  
man, signior DELIRO, furnish you (as he saies he will)  
with clothes, I will bring you, to morrow by this time, into

III 11 30 saw] say F2 31 yond'] yond Qq 2, 3 and] an F2  
armes—] Armes Qq 33 you,] you Qq St dir Qq in text after 33  
III 111 Act MACILENTE ] Enter Fastidius, Deliro, and Macilente Qq,  
without change of scene 1 Come] Fast Come Qq *Mediterraneo*]  
the *Mediterraneanum* Qq you,] you Qq sir,] sir Qq 1, 2 3 presence,]  
Presence Qq sir ?] sir F2 4 feet,] feet Qq sir ?] sir ? F2 5  
head,] head Qq 6 thus, sir] thus sir Qq 8 predominant,] Pre-  
dominant Qq 9 may,] may Qq 10 fore-head] Forehead Qq enter,]  
enter Qq 13 I,] I Qq 14 mistris] Mistresse Qq 15 then] than  
Qq, F2 16 so,] so Qq 18 name,] name Qq 19 is,] is Qq, F2  
MACILENTE,] Macilente Qq 22 you,] you Qq time,] time Qq 1, 2  
v l 2

the presence of the most diuine, & acute lady in court  
 you shall see sweet silent rhetorique, and dumbe eloquence  
 25 speaking in her eye, but when shee speakes hei selfe, such  
 an anatomie of wit, so sinewiz'd and arteriz'd, that 'tis the  
 goodliest modell of pleasure that euer was, to behold Oh!  
 shee strikes the world into admiration of her—(ô, ô, ô) I  
 cannot expresse 'hem, beleeeue me!

30 M A C I O, your onely admiration is your silence, sir

P V N T 'Foie god, C A R L O, this is good, let's reade  
 'hem againe

The first  
 bill

*If there be any lady, or gentlewoman of good carriage,  
 that is desirous to entertaine (to her priuate uses) a  
 35 yong, straight, and vpright gentleman, of the age of fīue,  
 or sixe and twenty at the most who can serue in the  
 nature of a gentleman vs her, and hath little legges of  
 purpose, and a blacke satten sute of his owne, to goe  
 before her in which sute (for the more sweetning)  
 40 now lies in lauander and can hide his face with her  
 fanne, if neede require or sit in the cold at the starre  
 foot for her, as well vs another gentleman Let her  
 subscribe her name and place, and diligent respect  
 shall be giuen*

45 P V N T This is aboue measure excellent! ha?

C A R L No, this, this! here's a fine slaue

*If this city, or the suburbs of the same, doe affoord*

The  
 second  
 bill

III III 23 diuine,] Diuine Qq acute corr F1 Acute Qq acute F1  
 originally, F2 in] of the Qq 26 anatomie] Anatomie Qq 2, 3  
 27 was, Qq, F1 (but comma faint in some copies) was F2 Oh! Oh, Qq  
 28 her—corr F1 her, Qq, F1 originally, F2 29 'hem,] hem Qq  
 me! corr F1 me Qq, F1, F2 30 admiration corr F1, F2 Ad-  
 miration, Qq admiration, F1 31 god,] God Qq 32 againe ]  
 againe Qq 33 margin] The first bill corr F1, F2 not in Qq, F1  
 originally in F3 printed as a heading before 33 35 yong,] young.  
 Qq 1, 2 young Q3 38 owne,] owne Qq 1, 3 own Q2 41-2  
 starre-foot] starre-foot F2 42 her,] her Qq another] another Qq  
 45 P V N T This corr F1, F2 This Qq, F1 originally (see 66) excellent!]  
 excellent Qr excellent, Qq 2, 3 46 No, this, this!] No this,  
 this Qq 47 margin] The second bill corr F1, F2 not in Qq, F1  
 originally, in F3 printed as a heading before 47 If corr F1, F2 P V N T  
 If Qq, F1 originally affoord] affoord Q1 affoord Q2, F2

any young gentleman, of the first, second, or thirde head,  
more or lesse, whose friends are but lately deceased,  
and whose lands are but new come to his hands, that 50  
(to bee as exactly qualified as the best of our ordinary  
gallants are) is affected to entertaine the most gentle-  
manlike vse of tabacco as first, to giue it the most  
exquisite perfume then, to know all the delicate  
sweet formes for the assumption of it as also the rare 55  
corollarie, and practice of the Cuban ebolition,  
EVRI PVS, and Whiffe, which hee shall receiue,  
or take in, here at London, and euaporate at  
Vxbridge, or farder, if it please him If there be any  
such generous spirit, that is truly enamour'd of these 60  
good faculties May it please him, but (by a note of  
his hand) to specifie the place, or ordinarie where hee  
uses to eate, and lie, and most sweet attendance, with  
tabacco, and pipes of the best sort, shall be ministred  
STET QVÆSO CANDIDE LECTOR 65

PVNT Why this is without *paralell*, this !

CARL Well, I'll marke this fellow for SOGLIARDO'S  
vse presently

PVNT Or rather, SOGLIARDO, for his vse

CARL Faith, either of 'hem will serue, they are both 70  
good properties I'll designe the other a place too, that we  
may see him

PVNT No better place, then the Mitre, that wee may  
bee spectators with you, CARLO Soft, behold, who enters  
here Signior SOGLIARDO ! saue you 75

III III 48 young Qq, corr F1 yong F1 originally, F2 50 to] into  
F2, F3 54 then] then Q1 delicate] delicate Q2 55 for] of Q3 56  
corollarie,] Corollarie Q1 Corollary Qq 2, 3 57 Whiffe Qq, corr F1,  
F2 whiffe F1 originally receiue,] receiue Qq 58 in,] in Qq eua-  
porate] euaporate Q1 59 farder] farther F2 63 eate,] eat Qq lie,]  
lie, Q1 lie, Qq 2, 3 attendance,] attendance Qq 64 sort,] sort Qq  
66 PVNT not in Qq, where Puntarvolo reads the bill Why] why Qq 1 2  
without] without, F2 69 SOGLIARDO,] Sogliardo Qq SOGLIARDO F2  
70 Faith,] Faith Qq 73 place,] place Qq then] than Qq, F2 74 you,]  
you Qq 75 saue] God saue Qq Enter Sog add Qq (Sogliardo Q3)

## Act III. Scene III.

To them

S O G L I A R D O

S AUE you, good sir P V N T A R V O L O, your dogge's  
in health, sir, I see how now, C A R L O ?

C A R L Wee haue ta'ne simple paines, to choose you out  
followers here

5 P V N T Come hither, signior

They shew  
him the  
bills

C L O V E Monsieur O R A N G E, yond' gallants obserue  
vs, pr'y thee let's talke fustian a little, and gull 'hem  
make 'hem beleue we are great-schollers

O R A N G O lord, sir

10 C L O V E Nay, pr'y thee let's, beleue me, you haue an  
excellent habit in discourse

O R A N G It pleases you to say so, sir

C L O V E By this church, you ha' la nay, come, begin  
A R I S T O T L E in his *Dæmonologia*, approues S C A L I G E R  
15 for the best Naugator in his time and in his *Hypercritiques*,  
he reports him to be *Heautontimorumenos* you vnderstand  
the Greeke, sir ?

O R A N G O god, sir

M A C I L For societies sake he does O, here be a couple  
20 of fine tame parrats

C L O V E Now, sir, whereas the *Ingeniuitie* of the time,  
and the soules *Synderisis* are but *Embrions* in nature, added  
to the panch of *Esquiline*, and the *Inter-vallum* of the  
*Zodiack*, besides the *Eclipticke line* being *opticke*, and not  
25 *mentall*, but by the *contemplatiue* & *theoricke* part thereof,

III IV Act SOGLIARDO ] *Qq continue the scene* Io them add Ef  
1 Saue you,] *Sog* Saue you *Qq* P V N T A R V O L O ] *Puntarvolo* *Q1* 2 health,  
sir,] health *Qq* now,] now *Qq* 3 paines,] paines *Qq* 5 hither,]  
hither *Qq* 6 st dir in *Qq* in text after 5 Monsieur] Mounsier *I-2*  
O R A N G E ] *Oreng* *Qq* here and throughout the scene obseruc] obserues  
*Qq* 1, 2 7 pr'y thee] pray thee *Q3* fustian] fustian *I-3* little,]  
little *Qq* 9 lord,] Lord *Qq* 10 beleue me,] by Iesu *Qq* 12 so,]  
so *Qq* 13 church,] Church *Qq* nay,] nay *Qq* 14 *Dæmonologia*,]  
*Dæmonologia* *Qq* approues] approues *Qq* 16 *Heautontimoru-*  
*menos*] *Hcautontimorumenos* *Qq* 17 Greeke,] Greeke *Qq* 18 god,]  
God *Q1* good *Qq* 2, 3 19 O,] O *Qq* 21 Now,] Now *Qq* whereas]  
Whereas *Qq* 23 -vallum] -uallum *Qq* 2, 3 24 *Eclipticke line*  
*Ecliptickeline* *Q3*

doth demonstrate to vs the *vegetable circumference*, and the *ventositie* of the *Tropicks*, and whereas our *intellectuall*, or *mincing capreall* (according to the *Metaphisicks*) as you may reade in PLATO'S *Histriomastix* - - You conceue me, sir ?

30

ORANG O lord, sir

CLOVE Then comming to the pretty *Animall*, as *Reason long since is fled to animals*, you know, or indeed for the more *modellizing*, or *enamelling*, or rather *diamondizing* of your *subiect*, you shall perceiue the *Hypothesis*, or *Galaxia* 35 (whereof the *Meteors* long since had their *initiaall inceptions* and *notions*) to be meerely *Pythagoricall*, *Mathematicall*, and *Aristocraticall* - - For looke you, sir, there is euer a kinde of *concinntie* and *species* - - Let vs turne to our former discourse, for they marke vs not

40

FAST Masse, yonder's the knight PVNTARVOLO

DELI And my cousin SOGLIARDO, me thinkes

MACI I, and his familiar that haunts him, the deuill with the shining face

DELI Let 'hem alone, obserue 'hem not

45

SOGL Nay, I will haue him, I am resolute for that By this parchment, gentlemen, I haue beene so toil'd among the *Harrots* yonder, you will not beleuee, they doe speake i' the strangest language, and giue a man the hardest termes for his money, that euer you knew

*Soghardo,*  
*Puntar-*  
*uolo,*  
*Carlo,*  
*walke*

CARL But ha' you armes ? ha' you armes ?

SOGL Yfaith, I thanke them, I can write my selfe 52

III iv 27 *intellectuall*,] *intellectuall* Qq 1, 3 *intellectual* Q2 28 *capreall*] *capreall*, Q1 *capreal*, Q2 29 *Histriomastix* - - ] *Histriomastix* Qq 1, 2 *Histriomastix* Q3 30 me,] me Qq 31 lord,] Lord Qq 33 *animals*,] *Animals* Qq 34 *modellizing*,] *modellizing* Qq 1, 2 *modellizing* Q3 35 *Hypothesis*,] *Hypothesis* Qq *Galaxia*] *Galaxia*, Qq 38 *Aristocraticall* - - For] *Aristocraticall* for Q1 *Aristocraticall* for Q2 *Astronomicall* for Q3 you,] you Qq 39 *species* - - ] *Species* Qq vs] us Q1 41 PVNTARVOLO] *Puntarvolo* Q1 42 SOGLIARDO,] *Soghardo* Qq 44 the shining] a shining Qq 45 'hem 'hem] them them Q3 After 45 *Soghardo*, *Punt Car walke* Qq 46 Nay,] Nay Qq that By] that, by Qq 47 parchment,] Parchment Q1 parchment Qq 2, 3 beene] ben Q1 been Q2 bene Q3 48 st dir corr F1, F2 not in Qq walke] walke F2 *Harrots* corr F1, F2 *Harrots* Qq, Fr 1] in Q3 49 strangest] straungest Q1 52 them, corr F1, F2 God Qq God, Fr

gentleman now, here's my pattent, it cost me thirtie pound,  
by this breath

55 P V N T A very faire coat, well charg'd, and full of  
armorie

S O G L Nay, it has as much varietie of colours in it, as  
you haue seene a coat haue, how like you the crest, sir?

P V N T I vnderstand it not well, what is't?

60 S O G L Mary, sir, it is your Bore without a head  
*Rampant*

P V N T A Boore without a head, that's very rare!

C A R L I, and rampant too troth, I commend the  
*Heralds* wit, hee has decypher'd him well A swine with-  
65 out a head, without braine, wit, any thing indeed, ramping  
to gentilitie You can blazon the rest, signior? can  
you not?

S O G L O, I, I haue it in writing here of purpose, it cost  
me two shillings the tricking

70 C A R L Let's heare, let's heare

P V N T It is the most vile, foolish, absurd, palpable, &  
ridiculous escutcheon, that euer this eye suruis'd Saue you,  
good monsieur F A S T I D I V S

*They  
salute as  
they meet  
in the  
walke*

C A R L Silence, good knight on, on

75 S O G L G Y R O N Y, of eight *peesces*, A Z V R F and  
G V L E S, betweene three *plates*, a C H E V ' R O N, *engrauled  
checkey*, O R, V E R T, and E R M I N E S, on a *cheefe*  
A R G E N T betweene two A N N ' L E T S, *sables*, a B o r e s  
head, *Proper*

80 C A R L How's that? on a *cheefe* A R G E N T?

III IV 53 gentleman] Gentlemen Q3 pound,] pound Qq 55  
charg'd,] charg'd Qq 1, 2 charge, Q3 58 crest] Crest Qq 60  
Mary,] Marry Qq Bore corr F1, F2 Boie Qq, F1 62 P V N I  
om F2, F3 Boore corr F1 Bore Qq, F1 originally, F2 rare!] rare Qq 63 troth,] troth Qq 64 Herald, corr F1, F2  
Heralds Qq, F1 swine corr F1, F2 Swine Qq, F1 66 rest,] rest  
Qq 68 O,] O Qq 72 escutcheon,] Escutcheon Qq suruis'd  
Q1, Ff suruis'd Q2 suruisde Q3 you,] you Qq 73 monsieur]  
Monsieur Q1 st dir add Qq after 'FASIDIVS' 74 Silence,]  
Silence Qq 75 GYRONY,] GYRONY Qq peeces] peeces, Q1 piecs,  
Qq 2, 3 76 plates.] plates Qq CHEV'RON,] CHEV'RON Qq 77  
VERT,] VERT Qq 78 sables,] sables Qq 79 head,] head Qq  
*Proper* corr F1, F2 PROPER F1 originally PROPER Qq

SOGL On a cheefe ARGENT, a Bores head *Proper*,  
betweene two ANN'LETS *sables*

CARL S'lud, it's a hogs-cheeke, and puddings in a  
pewter field this

SOGL How like you 'hem, signior?

PVNT Let the word bee, *Not without mustard*, your  
crest is very rare, sir

CARL A frying pan, to the crest, had had no fellow

FAST Intreat your poore friend to walke off a little,  
signior, I will salute the knight

CARL Come, lâp't vp, lâp't vp

FAST You are right well encountred, sir, how do's your  
faire dog?

PVNT In reasonable state, sir what citizen is that you  
were consorted with? a marchant of any worth? 95

FAST 'Tis signior DELIRO, sir

PVNT Is it he? Saue you, sir

DELI Good sir PVNTARVolo

MACI O, what copie of foole would this place minister,  
to one endew'd with patience, to obserue it? 100

CARL Nay, looke you sir, now you are a gentleman,  
you must carry a more exalted presence, change your mood,  
and habit, to a more austere forme, be exceeding proud,  
stand vpon your gentilitie, and scorne euery man Speake  
nothing humbly, neuer discourse vnder a nobleman, though 105  
you ne're saw him but riding to the *Siarre chamber*, it's all  
one Loue no man Trust no man Speake ill of no man

III iv 81 head *Proper*, corr F1, F2 head, PROPER F1 originally  
head PROPER Qq 82 st dir Qq begin at 84 and abbreviate 'Fast'  
'Punt' 'Carl' 'Sogh' ('Car' 'Del' Qq 2, 3) Puntaruolo, corr F1,  
F2 Puntaruolo F1 originally four] foure Qq, F2 83 hogs-cheeke  
corr F1, F2 Hogs-cheeke F1 originally Hogs Cheeke Qq 85 'hem,]  
them Qq 86 word] world Qq 2, 3 mustard, Qq 87  
rare,] rare Qq 88 pan, corr F1, F2 pan Qq F1 crest Q3, corr  
F1, F2 crest F1 Crest Qq 1, 2 89 little,] little Qq 92 encoun-  
tred,] encountred Qq 94 state, sir] state sir, Qq 95 marchant]  
merchant Qq, F2 96 DELIRO,] Deliro Qq 97 you,] you Qq 98  
PVNTARVolo] Puntaruolo Q1 99 O,] O Qq minister,] minister Qq  
100 patience,] Patience Qq 101 Nay,] Nay Qq, F2 102 mood,]  
mood Qq 103 habit,] habite Qq 106 ne're] neuer Q3 107  
man Trust] man, Trust Qq man Speake] man, Speake Q2 man,  
speake Q3

Here they  
shift  
Fastidius  
mixes  
with Punt-  
taruolo,  
Carlo,  
and  
Soghardo,  
Deliro,  
and Maci-  
lente,  
Cloue and  
Orange,  
fou(r)  
couple

Salute



to his face nor well of any man behind his backe Salute  
 fairely on the front, and wish 'hem hang'd vpon the turne  
 110 Spread your selfe vpon his bosome publikely, whose heart  
 you would eate in priuate These be principles, thinke on  
 'hem, I'le come to you againe presently

P V N T Siria, keepe close, yet not so close thy breath  
 will thaw my ruffe

115 S O G L O, good cousin, I am a little busie, how do's my  
 neece? I am to walke with a knight, here

### *Act III. Scene v.*

*To them*

F V N G O S O T A Y L O R

O He is here, looke you sir, that's the gentleman  
 T A I L What, he i' the blush-colour'd sattin?

F V N G I, he sir though his sute blush, hee blushes not,  
 looke you, that's the sute, sir I would haue mine, such a  
 5 sute without difference, such stuffe, such a wing, such a  
 sleeue, such a skirt, belly, and all, therefore, pray you  
 obserue it Haue you a paire of tables?

F A S T Why, doe you see, sir? they say I am phantasti-  
 call why, true, I know it, and I pursue my humour still,  
 10 in contempt of this censorious age S'light, and a man  
 should doe nothing, but what a sort of stale iudgements  
 about this towne will approue in him, he were a sweet asse  
 I'd beg him yfaith I ne're knew any more find fault with  
 a fashion, then they that knew not how to put themselues

III iv 108 face ] face, Qq III priuate] priuat Qr 112 'hem]  
 them F3 After 112 Exit Car Soghardo mixes with Punt and Fast  
 Qq 113 close, close ] close, close, Qq 114 thaw] draw  
 F3 115 O,] O Qq 116 neece?] neece, Qq knight] knight Qq  
 Enter Fung with his Tailor add Qq III v Act TAYLOR ] Qq  
 continue the scene To them add Ff 1 O] Fung O Qq 2  
 What,] What Qq 3 sir ] sir Qq not,] not Qq 4 sute,] Sute  
 Qr sute Qq 2, 3 6 belly,] Belly Qq 1, 2 belly Q3 8 Why,]  
 Why Qq see,] see Qq 9 why,] why Qq humour] Humor Qq  
 still,] stil Qr still Qq 2, 3 10 age] age Qq S'light,] S'light Qq,  
 F2 and] an' F2 11 nothing,] nothing Qq 12 asse ] Asse,  
 Qq 13 yfaith ] yfaith Qq fault] more fault F3 14 then Qq,  
 F1 than F2

in to't For mine owne part, so I please mine owne appetite, 15  
I am carelesse what the fustie world speakes of me Puh

F V N G Doe you marke, how it hangs at the knee there ?

T A I L I warrant you, sir

F V N G For gods sake, doe, note all doe you see the  
collar, sir ? 20

T A I L Feare nothing, it shall not differ in a stitch, sir

F V N G Pray heau'n, it doe not, you'le make these  
linings serue ? and helpe me to a chapman for the out-side,  
will you ?

T A I L I'll doe my best, sir you'le put it off presently ? 25

F V N G I, goe with mee to my chamber, you shall haue  
it - - but make haste of it, for the loue of a customer, for I'll  
sit i' my old sute, or else lie a bed, and reade the *Arcadia*, till  
you haue done

C A R L O, if euer you were strucke with a iest, gallants, 30  
now, now I doe vs her the most strange peece of militarie  
profession, that euer was discover'd in *Insula Paulina*

F A S T Where ? where ?

P V N T What is he, for a creature ?

C A R L A pimpe, a pimpe, that I haue obseru'd yonder, 35  
the rarest *superficies* of a humour, hee comes euery morning  
to emptie his lungs in *Paules* here and offers vp some fiewe,  
or sixe *Hecatomb's* of faces, and sighes, and away againe  
Here he comes, nay, walke, walke, be not seene to note him,  
and we shall haue excellent sport 40

III v 15 in to't ] into't Qx, F2 into it Qq 2, 3 16 me Puh ] me,  
puh Qq 1, 2 me, puh Q3 17 marke, ] marke Qq 18 you, ] you  
Qq 19 gods sake, ] Gods sake Qq 20 collar, ] Coller Qq 21  
stitch, ] stitch Qq 22 heau'n, ] God Qq 23 for ] to Q3 out-side ]  
outside Qq 25 best, ] best Qq 26 chamber, ] chamber Qq 27  
it - - ] it, Qq a customer ] Christ Qq 28 bed, ] bed Qq After 29 ]  
Exit with tailor (Tailor Q3) Enter Car Qq 30 CARL ] Carol Q3  
O, ] O Qq iest ] jest Qx 34 he, ] he Qq 36 humour ] Humor Qx  
humor Qq 2, 3 37 here ] here, Qq fiewe, ] fiewe Qq 38 faces, ]  
faces Qq 39 nay, ] nay Qq 40 Enter Shift (Shift Q3) | Walkes by,  
and uses action to his Rapier add Qq

*Act III. Scene VI.**To them*

SHIFT

PVN **S**'Lid, hee vented a sigh e'ne now, I thought he  
would haue blowne vp the church

CAR O, you shall haue him giue a number of those false  
fires ere hee depart

5 FAST See, now he is expostulating with his rapier !  
looke, looke

CARL Did you euer, in your daies, obserue better  
passion ouer a hilt ?

PVNT Except it were in the person of a cutlers boy,  
10 or that the fellow were nothing but vapour, I should thinke  
it impossible

CARL See, againe, he claps his sword o' the head, as  
who should say, well, goe to

FAST O violence ! I wonder the blade can containe  
15 it selfe, being so prouokt

CARL *With that, the moody squire thumpt his brest,  
And rear'd his eyen to heauen, for reuenge*

SOGL Troth, and you be good gentlemen, let's make  
'hem friends, and take vp the matter, betweene his rapier,  
20 and him

CARL Nay, if you intend that, you must lay downe the  
matter, for this rapier (it seemes) is in the nature of a hanger  
on, and the good gentleman would happily be rid of him

FAST By my faith, and 'tis to be suspected, I'll aske  
25 him

MACI O, here's rich stuffe, for lifes sake, let vs goe  
A man would wish himselfe a senselesse pillar,  
Rather then view these monstrous prodigies

III VI Act SHIFT ] *Qq continue the scene To them add Ft*  
1 S'lid,] S'lid Qq 3 O,] O Qq 5 See,] See Qq rapier ! looke]  
Rapier, Looke Qq 7 euer,] euer Qq daies,] daies Qq 1 2 dayes  
Q3 14 violence] violence, Qq 17 eyen] Eye F3 heauen,] Heauen  
Q1 heauen Qq 2, 3 18 and] an' F2, 1 3 good not in Qq 19  
matter,] matter Qq rapier,] Rapier Qq 20 him] he Qq 22  
matter,] matter, F2 26 O,] O Qq lifes] Christ Qq goe ] goe, Qq  
28 then] than Qq, F2

*Nil habet infœlix paupertas durius in se,  
Quàm quodd ridiculos homines facit*——

30

FAST Signior

SHIFT At your seruice

FAST Will you sell your rapier ?

CARL Sbloud, he is turn'd wild vpon the question, hee  
lookes as hee had seene a serjeant

35

SHIFT Sell my rapier ? now fate blesse me

PVNT Amen

SHIFT You ask't me, if I would sell my rapier, sir ?

FAST I did indeed

SHIFT Now, lord haue mercy vpon me

40

PVNT Amen, I say still

SHIFT S'lud sir, what should you behold in my face,  
sir, that should moue you (as they say, sir) to aske me, sir, if  
I would sell my rapier ?

FAST Nay (let me pray you, sir) bee not mou'd I  
protest, I would rather haue beene silent, then any way  
offensiue, had I knowne your nature

SHIFT Sell my rapier ? 'ods lid ! Nay, sir (for mine  
owne part) as I am a man that has seru'd in causes, or so, so  
I am not apt to injure any gentleman in the degree of falling  
foule, but (sell my rapier ?) I will tell you sir, I haue seru'd  
with this foolish rapier, where some of vs dare not appeare  
in haste, I name no man but let that passe (Sell my  
rapier ?) death to my lungs This rapier, sir, has trauail'd  
by my side, sir, the best part of *France* and the *low Countrey*  
I haue seene *Vlashing*, *Brill*, and the *Haghe*, with this rapier,

55

III VI 29 *infœlix*] in *felix* Q1 30 *Quàm quodd*] *Quam quod* Qq  
facit——] *facit* Qq Exit, with *Deliro* add Qq 34 Sbloud,] Sbloud  
Q1 S'bloud Qq 2, 3 om F2 35 serjeant] Serjeant Qq 36 fate]  
God Qq 37 Amen] Amen Qq 38 rapier,] Rapier Qq 40  
Now, lord] Now Lord Qq 41 Amen,] Amen Qq 1, 2 42 S'lud,]  
'S'lid F2 face,] face Qq 43 moue] mooue Qq 2, 3 say,] say Qq  
me,] me Qq 45 you,] you Qq mou'd] moou'd Qq 2, 3 46 pro-  
test,] protest Qq silent,] silent Qq 1, 2 then] than Qq 1, 2 F2 48  
'ods lid ! Nay] Gods lid Nay Qq 50 injure] injurie Q2 inurie Q3  
51 but (sell my rapier ?)] but sell my Rapier ? Qq 53 haste,]  
hast, Qq haste F2 passe (Sell my rapier ?) death] passe, Sell  
my Rapier ? Death Qq 54 rapier,] Rapier Qq trauail'd] trauel'd  
Q3 55 side,] side Qq *France*] *Fraunce* Qq 1, 2 56 *Haghe*,]  
*Haghe* Qq *Hague*, F3 rapier,] Rapier Qq 1, 2

sir, in my lord of *Leysters* time and (by gods will) he that should offer to disrapier me now, I would——Looke you sir, you presume to be a gentleman of sort, and so likewise your  
60 friends here, if you haue any disposition to trauell, for the sight of seruice, or so, one, two, or all of you, I can lend you letters to diuers officers and commanders in the *low Countries*, that shall for my cause doe you all the good offices, that shall pertaine or belong to gentlemen of youi——Please  
65 you to shew the bountie of your minde, sir, to impart some ten groates, or halfe a crowne to our vse, till our abilitie be of grow'th to returne it, and we shall thinke our selfe——Sbloud ! sell my rapier ?

S O G L I pray you, what said he, signior, hee's a proper  
70 man

F A S T Mary, he tells me, if I please to shew the bountie of my mind, to impart some ten groats to his vse, or so

P V N T Breake his head, and giue it him

C A R L I thought he had beene playing o' the *Ierues*  
75 trump, I

S H I F F My rapier ? no sir my rapier is my guard, my defence, my reuenew, my honour (if you cannot impart, be secret, I beseech you) and I will maintaine it, where there is a graine of dust, or a drop of water (Hard is the choise when  
80 the valiant must eat their armes, or clem ) Sell my rapier ? no, my deare, I will not bee diuorc't from thee, yet, I haue euer found thee true as steele——and (you cannot impart

III vi 57 sir, om Q3 gods] Gods Qq 58 would——] would —  
Qr Looke you] Looke y ou Qq 2, 3 59 sort] good sort Qq 60  
if] If Qq 61 seruice,] seruice Qq one] One Qq 62 letters]  
letters, F2 commanders] Commanders Qq 6, offices,] offices  
Qq 65 minde,] mind Qq 66 groates,] groates Qq 67 selfe——]  
selfe —— Qq 68 Sbloud !] Sbloud, Qq 1, 2 Sbloud Q3 What, F2  
69 you,] you Qq he,] he Qq signior, Qr, F1 Signior ? Qq 2, 3  
signior ? F2 71 Mary,] Mary Qr Marie Qq 2, 3 Marry F2 if]  
If Qq 1, 2 72 vse,] vse Qq so ] so— F2 73 head,] head F2  
74 beene] been Qr ben Q2 bin Q3 o'] on Qq 75 trump,] Trump  
Qq 77 honour] Honor Q3 impart,] impart Qq 1, 2 78 secret,]  
secret Qq and I] and I Qr 79 dust,] dust Qq 1, 2 water  
(Hard] water (hard Qq 80 armes,] Armes Qq 81 no,] no Qq  
diuorc't] deuorc't Q3 diuorc'd F2 thee,] thee Qq yet,] yet, F2  
82 steele——] Steele Qq 1, 2 steele Q3

sir ?) Saue you gentlemen (neuerthelesse if you haue a  
fancie to it, sir)

FAST Pr'y thee away is Signior DELIRO departed ? 85

CAR Ha'you seene a pimpe out-face his owne wants  
better ?

SO G I commend him, that can dissemble 'hem so well

PVNT True, and hauing no better a cloke for it, then he  
has neither 90

FAST Gods precious, what mischieuous lucke is this !  
adieu gentlemen

PVNT Whither ? in such haste, Monsieur FASTI-  
DIVS !

FAST After my marchant, signior DELIRO, sir 95

CARL O hinder him not, hee may hap lose his tide,  
a good flounder i'faith

ORAN Harke you, signior WHIFFE, a word with you

CARL How ? signior WHIFFE ?

ORAN What was the difference betweene that gallant  
that's gone, and you, sir ? *Orange  
and Cloue  
call Shift  
aside*

SHIFT No difference he would ha' giu'n mee fue  
pound for my rapier, and I refus'd it, that's all

CLOVE O, was't no otherwise ? wee thought you had  
beene vpon some termes 105

SHIFT No other then you saw, sir

CLOVE Adieu, good Master APPLE-IOHN

CARL How ? WHIFFE, and APPLE IOHN too ?

III vi 83 sir ?)] Sir) Qq 1, 2 sir) Q3 Saue] God saue Qq 84  
it,] it Qq 87 better ?] better Qq 1, 2 88 him,] him Qq 2, 3  
can] he can Q3 'hem] them Qq 89-90 for it, then he has Fr for  
it, than he has Qr, F2 (it Qr) than he has for it Qq 2, 3 (then Q3)  
91 this !] this Qr this ? Qq 2, 3 93 FASTIDIVS !] Fastidius ? Qq  
95 marchant] Merchant Qq 1, 2 Marchant Q3 merchant F2 DE-  
LIRO,] Deliro Qq 96 lose] loose Qq 1, 2 97 Exit add Qq (for  
95) 98 ORAN ] Oren Qq, who spell 'Orange' up to 101 you,  
s gnior] you Sig Qq 99 st dir in Qq at 98-9 100 gallant]  
young gallant Qq 101 you,] you Qq sir ? Q3, F2 sir Qq 1, 2,  
Fr 104 was't] was it Qq 105 beene] ben Qq 106 then]  
than Qq, F2 saw,] saw Qq 107 Adieu,] Adieu Qr Adieu Qq  
2, 3 APPLE-IOHN] Apple Iohn Qq Exit Oren & Cloue add  
Qq (Clou Q3) 108 APPLE-IOHN] Apple Iohn Qq 2, 3 Apple  
Ioan Q1

Heart, what'll you say if this be the *appendix*, or labell to  
 110 both yond' indentures ?

P V N T It may be

C A R L Resolue vs of it, I A N V S, thou that look'st  
 euery way or thou H E R C V L E S, that hast trauail'd all  
 countries

115 P V N T Nay, C A R L O, spend not time in inuocations  
 now, 'tis late

C A R L Signior, here's a gentleman desirous of your  
 name, sir

SHIFT SII, my name is C A V A L I E R S H I F T I  
 120 am knowne sufficiently in this walke, sir

C A R L S H I F T ? I heard your name varied e'en now,  
 as I take it

S H I F T True, sir, it pleases the world (as I am her  
 excellent *Tabbacconist*) to giue me the stile of signior  
 125 W H I F F E as I am a poore esquire about the towne here,  
 they call mee Master A P P L E - I O H N Varietie of good  
 names does well, sir

C A R L I, and good parts, to make those good names  
 out of which I imagine yond 'bils to be yours

130 S H I F T SII, if I should denie the manuscripts, I were  
 worthie to be banisht the middle I'le, for euer

C A R L I take your word, sir this gentleman has  
 subscrib'd to 'hem, and is most desirous to become your  
 pupill Mary you must vse expedition *Signior Insulso*  
 135 *Soghardo*, this is the professor

S O G L In good time, sir, nay, good sir, house your  
 head doe you professe these sleights in tabacco ?

III VI 109 *appendix*,] *Appendix* Qq 2, 3 111, 112 one line in Qq  
 112 it,] it Qq 113 way ] way, Qq 115 Nay,] Nay Qq inuoca-  
 tions, now,] Inuocations now, Qr Inuocation now, Qq 2, 3 118  
 name,] name Qq 119 Sir, my] My Qq 2, 3 120 walke,] walke Qq  
 123 True,] True Qq 124 *Tabbacconist*] *Tabacconist* Qq 126 A P P L E -  
 I O H N Varietie] *Apple Iohn* varietie Qq 1, 2 *Apple Iohn*, varietie Q3  
 127 well,] well Qq 130 manuscripts] *Scriptures* Qq 131 I'le,] I'le  
 Qr yle Qq 2, 3 ile, F2 132 word,] word Qq 134 pupill Mary]  
 Pupill, mary Qq you] yon Qr expedition] expedition Qq 136  
 time,] time Qq sir, corr Fr, F2 sir, Qq, Fr nay, good sir,] nay  
 good sir Qq 137 head corr Fr, F2 head, Qq, Fr these Qq, corr  
 Fr, F2 those Fr

SHIFT I, doe more then professe, sir, and (if you please to bee a practitioner) I wil vndertake in one fortnight to bring you, that you shal take it plausibly in any ordinarie, 140 theatre, or the tilt-yard, if need be, i' the most popular assembly that is

PVNT But you cannot bring him to the *whiffe*, so soone?

SHIFT Yes, as soone, sir hee shall receue the first, 145 second, and third *whiffe*, if it please him, and (vpon the receit) take his horse, drinke his three cups of *Canarie*, and expose one at *Hounslow*, a second at *Stanes*, and a third at *Bagshot*

CARL Baw-waw! 150

SOGL You will not serue mee, sir, will you? I'll giue you more then countenance

SHIFT Pardon me, sir, I doe scorne to serue any man

CARL Who? he serue? Sbloud he keepes high men, and low men, he, he has a faire liuing at *Fullam* 155

SHIFT But in the nature of a fellow, I'll bee your follower, if you please

SOGL Sir, you shall stay, and dine with mee, and if wee can agree, wee le not part in haste I am verie bountifull to men of qualitie Where shall we goe, signior? 160

PVNT Your Miter is your best house

SHIFT I can make this dogge take as many *whiffes* as I list, and hee shall retaine, or efume them, at my pleasure

PVNT By your patience, follow me, fellowes

SOGL Sir, PVNTARVOLO! 165

III VI 138 I, Ff I Qq I, I Ed cony then Q3, Fr than Qq r,  
2, F2 professe,] professe Qq 139 practitioner] practioner Qr  
141 -yard,] -yard Qq be, 1'] be, Qq r, 2 bee, Q3 143 whiffe,]  
Whiffe Qq 145 Yes, as soone,] Yes as soone Qq sir Q3, corr  
Fr, F2 sir, Qr Sir Q2 sir, Fr 150 -waw!] waw Qq 151  
mee,] me Qq 152 then] than Qq, F2 153 me,] me Qq r, 2, mee  
Q3 154 Sbloud] he! F2 155 he,] hee? Q2 he? Q3 he! F2  
157 follower,] follower Qq 158 Sir,] Sir Qq r, 2 stay,] stay Qq 160  
goe,] go Qr goe Qq 2, 3 signior?] Signior Qr 161 Miter] Mitre  
Qq 2, 3 162 whiffes corr Fr, F2 whiffes Qq, Fr 163 retaine,]  
retaine Qq r, 2 efume] refume Qq 2, 3 effume F2 them,] them Qq  
164 me,] me Qq r, 2 mee Q3 165 Sir, PVNTARVOLO!] Sir Puntarvolo  
Q1 Sir Puntarvolo Qq 2, 3



P V N T Pardon mee, my dogge shall not eate in his companie, for a million

C A R L Nay, bee not you amaz'd, signior W H I F F E, what e're that stiffeneckt gentleman say's

170 S O G L No, foi you doe not know the humour of the dogge, as wee doe where shall we dine, C A R L O ? I would faine goe to one of these ordinaries, now I am a gentleman

C A R L So you may, were you neuer at any yet ?

S O G L No faith, but they say, there resorts your most  
175 choise gallants

C A R L True, and the fashion is, when any stranger comes in among'st 'hem, they all stand vp and stare at him, as he were some vnknowne beast, brought out of *Affrick* but that'll bee help't with a good aduenturous face You must  
180 be impudent ynough, sit downe, and vse no respect, when any thing's propounded aboue your capacitic, smile at it, make two or three faces, and 'tis excellent, they'le thinke you haue trauail'd though you argue, a whole day, in silence thus, & discourse in nothing but laughter, 'twill  
185 passe Onely (now and then) giue fire, discharge a good full oth, and offer a great wager, 'twill be admiuable

S O G L I warrant you, I am resolute come, good signior, there's a poore french crowne, for your ordinarie

S H I F T It comes well, for I had not so much as the least  
190 portcullice of come before

III vi 166-7 companie,] companie Qq 1, 2 company Q3, F2 167  
*Exit Puntarvolo with his followers*, add Qq (*Punt* Qq 2, 3 *followers* Q3)  
168 Nay,] Nay Qq amaz'd,] amaz'd Qq 170 humour] Humor Qq  
171 dogge, *corr* Fr, F2 Dogge, Fr dog Q1 Dog Qq 2, 3 dine,]  
dine Qq 172 ordinaries,] Ordinaries Qq 1, 2 173 any] none Qq  
174 say,] say Qq 1, 2 176 stranger] straunger Qq 1, 2 178 beast ]  
beast Qq *Affrick* *corr* Fr, F2 *Affrick*, Fr *Affricke*, Qq 179  
aduenturous] aduenturous Q1 face You *corr* Fr, F2 face, you Q1,  
Fr face, you Qq 2, 3 180 respect,] respect, Q1 respect Qq 2, 3  
183 trauail'd] trauel'd Q3 argue, day, *corr* Fr, F2 argue day  
Qq, Fr 187 resolute come,] resolute, come Qq 188 crowne,]  
crowne Qq 190 *Exeunt* add Qq

G R E X.

M I T I tiauell with another obiection, signior, which I feare will bee enfoic'd against the author, ere I can be deliuer'd of it

C O R What's that, sir ?

M I T That the argument of his *Comædie* might haue<sup>195</sup> beene of some other nature, as of a duke to be in loue with a countesse, and that countesse to bee in loue with the dukes sonne, and the sonne to loue the ladies waiting maid some such crosse wooing, with a clowne to their seruingman, better then to be thus neere, and familiarly allied to the<sup>200</sup> time

C O R You say well, but I would faine heare one of these *autumne*-judgements define once, *Quid sit Comædia* ? if he cannot, let him content himselfe with C I C E R O S definition (till hee haue strength to propose to himselfe a better) who<sup>205</sup> would haue a *Comædie* to be *Imitatio vitæ, Speculum consuetudinis, Imago veritatis*, a thing throughout pleasant, and ridiculous, and accommodated to the correction of manners if the maker haue fail'd in any particle of this, they may worthily taxe him, but if not, why—be you (that<sup>210</sup> are for them) silent, as I will bee for him, and giue way to the actors

III VI 191 obiection,] obiection Qr obiection Qq 2, 3 194 that,]  
that Qq 195 *Comædie*] *Comedie Qq, F2* (so 206) 196 beene]  
ben Qr been Q2 bin Q3 198 waiting maid] waiting-maid F2  
200 then] than Qq, F2 neere,] neere Qq 203 -judgements] -judge-  
ments Qq 2, 3 *Quid sit*] *Quidsit Q3 Comædia*] *Comedia F2* 204  
CICERO'S] CICERO'S F2 207 *veritatis*,] *veritatis, Qq* pleasant,]  
pleasant Qq 210 him,] him, F2 why—] why, Qq

## Act III. Scene VII.

SORDIDO, HINE

With a  
halter  
about his  
necke

NAY, gods-precious, if the weather and season bee so respectlesse, that beggars shall lue as well as their betters, and that my hunger, and thirst for riches, shall not make them hunger and thirst with pouertie, that my sleepes shall be broken, and their hearts not broken, that my coffers shall bee full, and yet care, theirs emptie, and yet merry! Tis time, that a crosse should beare flesh and bloud, since flesh and bloud cannot beare this crosse

## G R E X.

M I T What, will he hang himselfe?

10 C O R Faith I, it seemes his Prognostication has not kept touch with him, and that makes him despaire

M I T Beshrow me, he will be out of his humour then, indeed

S O R Tut, these star-monger knaues, who would trust  
15 'hem? one saies, darke and rainy, when 'tis as cleere as christall, another saies, tempestuous blasts, and stormes, and 'twas as calme as a milke-bowle, here bee sweet rascals for a man to credit his whole fortunes with You skie-staring cocks-combs you, you fat braines, out vpon  
20 you, you are good for nothing but to sweat night-caps, and make rug-gownes deare! You learned men, and haue not a legion of deuils, *a vostre seruice! a vostre seruice?* by heauen,

III VII Act HINE ] SCENA SECVNDA | *Enter Sordido with a halter about his necke* Qq (SECUNDA Qq 1, 2) 1 st dir not in Qq Nay,] Sord Nay Qq gods-] Gods- Qq 1, 2 Gods Q3 season] the Season Qq 3 hunger,] hunger Qq 6 theirs] their's I: 2 7 merry! ] merry Q1 merrie Q2, 3 time,] time Qq 9 What,] What Qq 12 humour then,] Humor then Qq 17 milke-bowle] Milke bowle Qq (Milk Q3) 19 cocks-combs you,] Cocks combs you Qq 1, 2 Cockscombes you Q3 20 -caps,] caps Qq 21 deare! You] deare you Qq 22 seruice ] seruice Qq seruice? by corr F1 seruice? By Qq seruice! by F1 originally, F2 heauen,] heauen Qq

I thinke I shall die a better scholler then they ! but soft,  
how now, sirra

H I N E Here's a letter come from your sonne, sir 25

S O R D From my sonne, sir ? what would my sonne, sir ?  
some good newes, no doubt

*Sweet, and deare father (desiring you first to send mee your blessing, which is more worth to me then gold, or siluer) I desire you likewise to be aduertised, that this Shrouetide (contrary to custome) we vse alwaies to haue'reuels, which is indeed dancing and makes an excellent shew, in truth, especially if wee gentlemen bee well attir'd, which our seniors note, and thinke the better of our fathers, the better we are maintain'd, and that they shall know if they come vp, and haue any thing to doe in the law Therefore, good father, these are (for your owne sake, as well as mine) to re-desire you, that you let me not want, that which is fit for the setting vp of our name, in the honorable volume of gentilitie. that I may say to our calumnimators, with T V L L I E, Ego sum ortus domus meæ, tu occasus tuæ And thus (not doubting of*

III vii 23 then] than Qq 1, 2, F2 they ] they, Qq 1, 2 they Q3  
24 now.] now Qq sirra ] sirah Qq 1, 2 sirrah ? Q3 Enter a Hind  
with a letter Qq, centred in Q1, appended in Qq 2, 3 25 HINE]  
Hind Qq sonne,] Sonne Qq 1, 2 sonne Q3 (so twice in 26) 27  
newes,] newes Qq 28 margin The letter ] corr F1, F2 not in F1  
originally in Qq added as a stage direction to 27 in F3 printed as  
a heading to the letter Sweet, corr F1 Sweet Qq, F1 originally,  
F2 father] father, Qq 1, 2 29 then] than Qq, F2 30 gold, corr  
F1 Gold Qq 1, 2 gold Q3, F1 originally, F2 32 dancing corr F1  
Dauncing, Q1 Dauncing, Q2 dancing, Q3, F1 originally, F2 33 shew,  
in truth, corr F1 shew in truth, Qq, F1 originally, F2 37 law  
Therefore, corr F1 Law therefore Q1 Law therefore Qq 2, 3 law  
therefore, F1 originally, F2 38 sake, Q3, corr F1 sake Qq 1, 2,  
F1 originally, F2 39 you that] you, that Qq want,] want Qq,  
F2 40 name,] name Qq honorable] honourable Qq 1, 2, F2 41  
gentilitie corr F1 Gentilitie, Qq 1, 2 Gentility, Q3 gentilitie, F1  
originally, F2 42 calumnimators,] Calumnimators Q1 Columnators Qq 2, 3  
Ego tuæ] EGO TVÆ Qq 43 occasus] OCCASSUS Q2  
OCCASSVS Q3

your fatherly beneuolence) I humbly aske you blessing,  
 45 and pray god to blesse you Yours, if his owne

How's this ! Yours, if his owne <sup>2</sup> is he not my sonne, except  
 he be his owne sonne <sup>2</sup> Belike, this is some new kind of  
 subscription the gallants vse Wel <sup>1</sup> wherefoe doest thou  
 stay, knaue <sup>2</sup> Away goe Here's a lettei indeede <sup>1</sup> reuels <sup>2</sup>  
 50 and beneuolence <sup>2</sup> is this a weather to send beneuolence <sup>2</sup>  
 or is this a season to reuell in <sup>2</sup> Slid the deuil and all takes  
 part to vex me, I thinke <sup>1</sup> this letter would neuer haue  
 come now else, now, now, when the sunne shines, and the  
 aire thus cleere Soule, if this hold, we shall shortly haue  
 55 an excellent crop of corne spring out of the high waies the  
 streets, and houses of the towne will be hid with the rank-  
 nesse of the fruits, that grow there, in spight of good  
 husbandry Goe to, I'll preuent the sight of it, come as  
 quickly as it can, I will preuent the sight of it I haue this  
 60 remedie, heauen Stay, I'll trie the paine thus a little, ô,  
 nothing, nothing Well now <sup>1</sup> shall my sonne gaine a  
 beneuolence by my death <sup>2</sup> or any body be the better for my  
 gold, or so forth <sup>2</sup> No Alhuc, I kept it from 'hem, and  
 (dead) my ghost shall walke about it, and preserue it,  
 65 my son and daughter shall starue ere they touch it I haue  
 hid it as deep as hel, from the sight of heauen, and to it I

*Falls off* goe now

III vii 44 you] your F3 45 god] God Qq Yours owne *corr*  
*Fr* Yours owne Qq, F1 originally, F2 in Q1, in F1 originally, in  
 F2 a separate line 46 this <sup>1</sup> *corr* Fr, F2 this <sup>2</sup> Qq, F1 47  
 sonne <sup>2</sup>] Sonne Qq 1, 2 Belike, *corr* Fr Belike Qq, 1 f kind Qq  
 1, 2, *corr* Fr, F2 kinde Q3, F1 48 Wel <sup>1</sup>] *corr* F1, 1 2 Well, Qq  
 Wel, Fr 49 stay,] stay, Qq Exit Hand add Qq after 'goe' Qq 2,  
 3 begin a new line at 'Here's' indeede <sup>1</sup> *corr* F1, 1 2 indecd Qq  
 Fr 50 and beneuolence] and beneuolence Qq 1, 2 52 me <sup>1</sup>  
 thinke <sup>1</sup>] me I thinke Q1 mee I thinke Qq 2, 3 54 Soule,] Soule  
 Q 55 waies] waies, Qq 57 fruits,] fruits Qq there, Q3, *corr*  
 Fr there Qq 1, 2, Fr originally, F2 58 to,] to Q1 60 remedie,  
 heauen Stay,] remedie Heauen stay, Qq 61 Well now <sup>1</sup> *corr*  
 Fr, F2 Well now Qq 1, 2 Wel, now Q3 Well now, F1 originally,  
 F2 63 gold,] Gold Qq No Alhuc, Q1, *corr* F1, 1 2 No Alhuc  
 Qq 2, 3 No, alhuc, Fr originally 64 about it,] about it Qq pre-  
 serue it, *corr* Fr preserue it, Qq, Fr originally, 1 2 65 st arue]  
 sterue Qq touch it *corr* Fr touch it, Qq, F1 originally, 1 2 66  
 hel, *corr* Fr Hell Qq hell F1 originally, F2 67 st du add Qq 1, 2  
 after 67 in Q1

Act III. Scene VIII.

R V S T I C I

R V S T I A Ye me, what pittifull sight is this ! help, *To him*  
help, help

R V S T 2 How now ? what's the matter ?

R V S T I O, here's a man has hang'd himselfe, helpe to  
get him againe 5

R V S T 2 Hang'd himselfe ? Shld carry him afore a  
iustice, 'tis *chance medley*, o' my word

R V S T 3 How now, what's here to doe ?

R V S T 4 How comes this ?

R V S T 2 One has executed himselfe, contrary to order 10  
of law, and by my consent he shall answer't

R V S T 5 Would he were in case, to answer it

R V S T I Stand by, he recouers, giue him breath

S O R D Oh

R V S T 5 Masse, 'twas well you went the foot-way, 15  
neighbour

R V S T I I, and I had not cut the halter

S O R D How ! cut the halter ? Aye me, I am vndone,  
I am vndone

R V S T 2 Mary, if you had not beene vndone, you had 20  
beene hang'd, I can tell you

S O R D You thred-bare horse bread-eating rascals, if  
you would needes haue beene meddling, could you not haue  
vntied it, but you must cut it ? and in the midst too ! Aye  
me 25

R V S T I Out on me, 'tis the catterpillar S O R D I D O !

III VIII Act R V S T I C I ] *Enter Rustici, 5 or 6, one after another* (5  
or 6 Q3) Qq, without change of scene 1 *To him* corr F1 not in  
Qq, F1 originally this !] this ? Qq 4 O,] O Qq 7 *medley, o* ]  
*medley on* Qq 10 *himselfe,*] *himselfe* Qq order] the order Qq 12  
case,] case Qq 15 *foot-way,*] *footway* Qq 1, 2 *foote-way* Q3 16  
neighbour] neighbor Q3 17 and] an' F2 18 How !] How ? Qq  
20 Mary,] Marry Qq 1, 2 Mary Q3 21 *hang'd,*] *hang'd* Qq 22  
thred-bare] thredbare Qq -eating] eating Qq 24 too !] too ? Qq  
26 SORDIDO !] *Sordido,* Qq

how cursed are the poore, that the viper was blest with this good fortune ?

R v s t 2 Nay, how accurst art thou, that art cause to  
30 the curse of the poore ?

R v s t 3 I, and to saue so wretched a caytife ?

R v s t 4 Curst be thy fingers that loos'd him

R v s t 2 Some desperate furie possesse thee, that thou  
maist hang thy selfe too

35 R v s t 5 Neuer maist thou be sau'd, that sau'd so  
damn'd a monster

S o r d i d What curses breathe these men ! how haue  
my deeds

Made my lookes differ from another mans,  
That they should thus detest, and lothe my life !

40 Out on my wretched humour, it is that  
Makes me thus monstrous in true humane eyes  
Pardon me (gentle friends) I'll make faire mends  
For my foule errors past, and twenty-fold  
Restore to all men, what with wrong I rob'd them  
45 My barnes, and gainers shall stand open still  
To all the poore that come, and my best graune  
Be made almes-bread, to feed halfe famisht mouthes  
Though hitherto amongst you I haue liu'd,  
Like an vnsauourie muck-hill to my selfe,

50 Yet now, my gather'd heapes being spread abroad,  
Shall turne to better, and more fruitfull vses  
Blesse then this man, curse him no more for sauing  
My life, and soule together O, how deeply  
The bitter curses of the poore doe pierce !

55 I am by wonder chang'd, come in with me  
And witnesse my repentance now I proue,  
" No life is blest, that is not grac't with loue

III viii 29 Nay,] Nay Qq 31 caytife ?] Caytife Qq 37 breathe]  
breath Qq 1, 2 men !] men ? Qq 1, 2 men, Q3 39 life !] life ? Qq  
40 humour] Humor Qq 45 barnes,] Barnes Qq 47 -bread,] -bread  
Qq 1, 2 48 hitherto] hetherto Qq 1, 2 liu'd,] liu'd Qq 49  
vnsauourie] vnsauorie Qq selfe,] selfe Q3 50 now,] now Qq  
53 life,] life Qq O,] O Qq 1, 2 Oh Q3 54 pierce !] In Q3 ' ! ' ill-  
printed and in some copies resembles ' l ' 57 E vii add Qq

- R v s t 2 O miracle ! see when a man ha's grace !  
 R v s t 3 Had't not beene pittie, so good a man should  
 haue beene cast away ? 60  
 R v s t 2 Well, I'll get our clarke put his conuersion  
 in the *Acts*, and *Monuments*  
 R v s t 4 Doe, for I warrant him hee's a *Martyr*  
 R v s t O god, how he wept, if you mark't it ! did you  
 see how the teares trill'd ? 65  
 R v s t 5 Yes, beleue me, like master vicars bowles  
 vpon the greene, for all the world  
 3 or 4 O neighbour, god's blessing o' your heart, neigh-  
 bour, 'twas a good gratefull deed

G R E X.

C O R How now, M I T I S ? what's that you consider so 70  
 seriously ?

M I T Troth, that which doth essentially please me, the  
 warping condition of this greene, and soggy multitude  
 but in good faith, signior, your author hath largely out-  
 stript my expectation in this *Scene*, I will liberally confesse 75  
 it For, when I saw S O R D I D O so desperately intended,  
 I thought I had had a hand of him, then

C O R What ? you suppos'd he should haue hung him-  
 selfe, indeed ?

M I T I did, and had fram'd my obiection to it ready, 80  
 which may yet be very fitly vrg'd, and with some necessity

III viii 58 grace !] grace Qq 59 pittie,] pitie Qq 60 haue beene]  
 haue ben Qq 1, 2 61 conuersion] conversion Qr 62 *Acts*, and  
*Monuments*] Chronicle Qq 63 *Martyr*] vertuous man Qq 64  
 Rvst] Rust 2 F2 the number is accidentally omitted in Qq, Fr god,]  
 god Qr God Qq 2, 3 wept,] wept Qq it'] it Qq 66 Yes,]  
 Yes Qq me,] mee, Qq master] maister Qr maisters Q2 masters  
 Q3 [corrected to master] 68 god's] God's Qq 2, 3 o' not in Qq  
 heart,] heart Qq neighbour] neighbor Q3 69 *Exeunt* add Qq  
 70 now,] now Qq 72 me,] me Qq 1, 3 mee Q2 73 greene ]  
 greene Qq, F2 soggy] foggy W A *Craigie conj s v soggy in N E D*  
 multitude ] multitude, F2 74 faith,] faith Qq 1, 2 fayth Q3 out-  
 stript] outstript Qq 1, 2 ouer-shpt Q3 76 For,] For Qq 77  
 him,] him Qq 78 himselfe,] himselfe Qq, F2 So did,] did, Qq  
 obiection] objection Qq 1, 2



for though his purpos'd violence lost th'effect, and extended not to death, yet the intent and horior of the object, was more then the nature of a *Comædie* will in  
85 any sort admit

COR I<sup>p</sup> what thinke you of PLAVTVS, in his *Comædie*, called *Cistellaria*, there<sup>p</sup> where he brings in ALCE SIMARCHVS with a diawne sword ready to kill himselfe, and as hee is e'ne fixing his brest vpon it, to bee  
90 restrain'd from his resolu'd outrage, by SILENIVM, and the bawd is not his authoritie of power to gieve our *Scene* approbation<sup>p</sup>

MIR SH, I haue this only euasion left me, to say, *I thinke it bee so indeed, your memorie is happier then mine*  
95 but I wonder, what engine hee will vse to bring the rest out of their humours<sup>l</sup>

COR That will appeare anon, neuer preoccupie your imagination withall Let your mind keepe companie with the *Scene* still, which now remoues it selfe from the countrey,  
100 to the court Here comes MACILENTE, and signior BRISKE, freshly suted, lose not your selfe, for now the *Epitasis*, or busie part of our subiect, is in act

III viii 84 object,] object, Qq 1, 3 object Q2 then Q3, FI thin  
Qq 1, 2, F2 *Comædie*] *Comedie* Qq 85 admit] allow Qq 86  
PLAVTVS,] *Plautus* Qq 1, 2 87 *Comædie*,] *Comedie* Qq *Cistellaria*,]  
*Cistellaria* Qq 88 sword] sword, Qq 2, 3 90 outrage,] outrage  
Qq 1, 2 out-rage Q3 SILENIVM,] *Silenium* Qq 9, only] (you  
only) Qq 94 then] than Qq, F2 95 wonder,] wonder Qq 96  
humours<sup>l</sup>] *Humors*<sup>p</sup> Qq 1, 2 *Humors* Q3 99 countrey,] *Countrie*  
Qq 1, 2 *Countrie* Q3 100 MACILENTE,] *Macilente* Qq 101  
BRISKE,] *Briske* Qq lose] loose Qq 102 *Epitasis*,] *Fpitasys* Qq  
subiect,] *Subject* Qq act] *Action* Qq

*Act III. Scene IX.*

MACILENTE, BRISKE, CINEDO,  
SAVIOLINA

FAST WELL, now, signior MACILENTE, you are  
not onely welcome to the court, but also to my  
mistris with-drawing chamber Boy, get me some tabacco,  
I'll but goe in, and shew I am here, and come to you pre-  
sently, sir 5

MACI What's that he said? by heauen, I maikt him  
not

My thoughts, and I, were of another world  
I was admiring mine owne out-side here,  
To thinke what priuiledge, and palme it beares  
Here, in the court! Be a man ne're so vile 10  
In wit, in iudgement, manners, or what else,  
If he can purchase but a silken couer,  
He shall not only passe, but passe regarded  
Whereas, let him be poore, and meanely clad,  
Though ne're so richly parted, you shall haue 15  
A fellow (that knowes nothing but his beefe,  
Or how to rince his clammy guts in beere)  
Will take him by the shoulders, or the throat,  
And kicke him downe the staires Such is the state  
Of vertue, in bad clothes! ha, ha, ha, ha, 20  
That raiment should be in such high request!  
How long should I be, ere I should put off

III IX Act SAVIOLINA ] SCENA TERTIA | Enter Macilente, Briske,  
Cinedo, with Tabacco Qq SCENE III—An Apartment at the Court |  
Enter Macilente, Fastidious Briske, both in a new suit, and Cinedo with  
tobacco G MACILENTE,] MACILENTE F2 1 Well, now,] Well now  
Qq 3 mistris] mistresse Qq 1, 2 with-drawing] with drawing Qq  
Boy,] Boy Qq 4 presently, presently Qq 5 Exit add Qq 6  
heauen,] heauen Qq not ] not, Qq 7 thoughts,] thoughts Q3, F2  
1,] I Qq world ] world, Qq 8 out-side] outside Qq 9 priuiledge,]  
priuiledge Qq 10 Here,] Here Qq court!] court Qq 11 iudge-  
ment] So Qq, Ff spell here manneis] in manners Q3 14 Whereas,]  
Whereas Qq poore,] poore Qq 16 beefe,] Beefe Qq 18 shoulders,]  
shoulders Qq 20 vertue,] vertue Qq clothes!] Cloths, Qq 1, 2  
clothes, Q3 21 request!] request? Qq 22 be,] be Qq

To the lord *Chancelors* tombe, or the *Shruiues* posts ?  
 By heauen (I thinke) a thousand, thousand yeere  
 25 His grautie, his wisdom, and his faith,  
 To my dread Soueraigne (graces that suruiue him)  
 These I could well endure to reuerence,  
 But not his tombe no more then I'd commend  
 The chappell organ, for the guilt without,  
 30 Or this base violl, for the varnisht face

F A S T I feare I haue made you stay somewhat long,  
 sir, but is my tabacco readie, boy ?

C I N E I, sir

F A S T Giue me, my mistris is vpon comming, you shall  
 35 see her presently, sir, (*Tab*) you'll say you neuer accosted  
 a more piercing wit This tabacco is not dried, boy, or else  
 the pipe's defectiue Oh, your wits of *Italie* are nothing  
 comparable to her ! her briane's a verie quier of iests !  
 and she do's dart them abroad with that sweete loose, and  
 40 iudiciall aime, that you would—here she comes sir

*She is  
 seene and  
 goes in  
 againe*

M A C I 'Twas time, his inuention had beene bogd else

S A V I Giue me my fanne there

M A C I How now, Monsieur B R I S K I ?

F A S T A kind of affectionate reuerence strikes mee with  
 45 a cold shiuering (me thunks )

M A C I I like such tempers well, as stand before their  
 mistresses with feare and trembling, and before their maker,  
 like impudent mountaines

F A S T By this hand, I'd spend twentie pound my

III ix 23 To the] To my *Qq* *Shruiues*] *Sheriffs* F3 24 thousand,]  
 thousand *Qq* yeere ] yeare, *Qq* 1, 2 28 tombe ] lombe, *Qq* 1, 2  
 tombe, *Q3* then] than *Qq*, F2 I'd] Ile *Q1* Ile *Qq* 1, 2 29  
 organ,] Organ *Qq* guilt] gilt F2 30 base] bace *Qq* 1, 2 violl,]  
 Violl *Qq* Enter Fast add *Qq* 31 I feare] In faith *Qq* long,] long  
*Qq* 32 sir,] sir, *Q3*, F2 readie,] readie *Qq* 1, 2 ready *Q3* 33  
 I,] I *Qq* 34 mistris] mistresse *Qq* 35 presently,] presently *Qq*  
 36 dried,] dried *Qq* 37 pipe's] pipe is F2 38 her !] her *Qq*  
 iests ] jests, *Q1* iests, *Qq* 2, 3 39 sweete] sweet, F3 loose,] loose  
*Qq* 40 iudiciall] iudiciall *Qq* aime,] aime *Qq* that you *Qq*,  
 corr F1, F2 not in F1 originally 41 st dir *Shc* againe ] Enter  
*Samolina*, and goes in againe *Qq* in text after 40 43 now,] now *Qq*  
 Monsieur] Mounsieur *Qq* 1, 2 47 maker,] Maker *Qq* 49 thus  
 hand] Iesu *Qq*

vaunting-horse stood here now, she might see me doe but one 50  
tricke ?

M A C I Why, do's she loue actiuitie ?

C I N E Or if you had but your long stockings on, to be  
dancing a galliard, as she comes by

F A S T I eyther O, these stirring humours make ladies 55  
mad with desire shee comes My good G E N I V S em-  
bolden me, boy, the pipe quickly

M A C I What ? will he giue her musicke ?

F A S T A second good morrow to my faire mistresse

S A V I Faire seruant, I'll thanke you a day hence, when 60  
the date of your salutation comes forth

F A S T How, like you that answer ? is't not admirable ?

M A C I I were a simple courtier, if I could not admire  
trifles, sir

F A S T Troth, sweet ladie, I shall (*Tab*) be prepar'd to 64  
giue you thanks for those thankes, and (*Tab*) studie more  
officious, and obsequious regards (*Tab*) to your faire  
beauties (*Tab*) mend the pipe, boy *He talks,  
and takes  
tabacco be-  
tweene*

M A C I I ne're knew tabacco taken as a parenthesis,  
before

F A S T Fore god (sweete ladie) beleuee it, I doe honour  
the meanest rush in this chamber, for your loue

S A V I I, you need not tell mee that, sir, I doe thinke,  
you doe prize a rush, before my loue

M A C I Is this the wonder of nations ?

F A S T O, by this ayre, pardon me, I said, for your loue,  
by this light but it is the accustomed sharpness of your

III ix 50 vaunting-horse] vaunting Horse Qq Vaulting-horse F3 51  
tricke ?] trick F2 52 Why,] Why Qq 53 on,] on Qq 54 danc-  
ing] dauncing Qq r, 2 55 O,] O Qq humours] humors Qq 56  
desire ] desire, Qq r, 2 57 boy,] Boy Qq Enter Samolina add Qq  
62 How,] How Qq 64 trifles, sir] trifles sir Qq r, 2 trifles sir Q3,  
ending the line at 'trifles' and adding ' (sir' above on noticing the omis-  
sion 65 Troth,] Troth Qq ladie,] Ladie Qq r, 2 Lady, Q3  
st dir not in Qq 67 officious,] officious Qq 68 beauties Qq  
beauties Ff pipe,] pipe Qq 69 parenthesis,] parenthesis Qq 71  
god] God Qq 72 chamber,] chamber Qq 73 that,] that Qq  
thinke,] think Qq 74 rush,] rush Qq 76 this ayre,] Iesu Qq  
said,] said Qq 77 light ] light, Qq

ingenuitie, sweete mistresse, to—— Masse your violl's new  
79 strung, methinkes

*He takes  
downe the  
violl, and  
playes be-  
tweene* M A C I Ingenuitie I see his ignorance will not suffer  
him to slander her, which he had done most notably, if he  
had said wit, for ingenuitie, as he meant it

F A S T By the soule of musicke, ladie (*hum, hum*)

S A V I Would we might heare it once

85 F A S T I doe more adore, and admue you (*hum, hum*)  
predominant perfections, then (*hum, hum*) cue I shall haue  
power, and facultie to expresse (*hum*)

S A V I Vpon the violl *de Gambo*, you meane ?

F A S T It's miserably out o' tune, by this hand

90 S A V I Nay, rather by the fingers

M A C I It makes good harmonie with her wit

F A S T Sweet ladie, tune it Boy, some tabacco

M A C I Tabacco againe ? he do's couit his mistresse with  
verie exceeding good changes

95 F A S T Signior M A C I L E N T E, you take none, sir ?  
(*Tab*)

M A C I No, vnlesse I had a Mistresse, signior, it were a  
great indecorum for me to take tabacco

F A S T How like you her wit ? (*Tab*)

100 M A C I Her ingenuitie is excellent, sir

F A S T You see the subiect of her sweet fingers, there ?  
(*Tab*) Oh, shee tickles it so, that (*Tab*) shee makes it laugh  
most diuinely, (*Tab*) I'll tell you a good iest now, and your  
selfe shall say it's a good one I haue wisht my selfe to be  
105 that instrument (I thinke) a thousand times, and not so few,  
by heauen (*Tab*)

III 1. 78 ingenuitie,] Ingenuitie Qq mistresse,] Mistresse Qq 79  
strung,] strung Qq 80 st dir, *He* *betweene*] *Takes downe the*  
*Violl* Qq in text after 79 Ingenuitie] *Ingenuitie*, Qq Ingenuitie '  
F2 81 her,] her, Qq 82 wit,] *Wit* Qq ingenuitie] *Ingenuitie*  
Qq 83 musicke,] *Musicke* Qq 85 adore,] *adore* Qq 86 pre-  
dominant] predominate Q3 perfections,] perfections Qq 1, 2 then  
Ff than Qq 87 power,] *power* Qq 88 *Gambo*,] *Gambo* Qq  
90 Nay,] *Nay* Qq 1, 2 92 ladie,] *Ladie* Qq Boy,] *Boy* Qq 1, 2  
95 none,] none Qq 97 Mistresse,] *mistresse* Qq 100 excellent,]  
excellent Qq 101 subiect] *subject* Qq fingers, *corr* F1, F2 fingers  
Qq, F1 *originally* 102 Oh,] *Oh* Qq 103 iest] *jest* Qq 1, 2 *jest*  
Q3 106 heauen] *Heauens* Qq

M A C I Not vnlike, sir but how? to be cas'd vp, and hung by on the wall?

F A S T O, no, sir, to be in vse I assure you, as your iudicious eyes may testifie (Tab) 110

S A V I Here, seruant, if you will play, come

F A S T Instantly, sweet ladie (Tab) In good faith, here's most diuine tabacco!

S A V I Nay, I cannot stay to dance after your pipe

F A S T Good! nay, deare ladie, stay by this sweete 115 smoake, I thinke your wit be all fire (Tab)

M A C I And, hee's the *Salamander* belongs to it

S A V I Is your tabacco perfum'd, seruant? that you sweare by the sweet smoke?

F A S T Still more excellent! (before heauen, and these 120 bright lights) I thinke (Tab) you are made of ingenuitie, I (Tab)

M A C I True, as your discourse is ô abominable!

F A S T Will your ladieship take any?

S A V I O, peace I pray you, I loue not the breath of 125 a woodcockes head

F A S T Meaning my head, ladie?

S A V I Not altogether so, sir, but (as it were fatall to their follies that thinke to grace themselues with taking tabacco, when they want better entertainment) you see 130 your pipe beares the true forme of a woodcockes head

F A S T O admirable *simile*!

S A V I 'Tis best leauing of you in admiration, sir

111 ix 107 vnlike,] vnlike Qq vp,] vp Qq 109 no,] no Qq 110 iudicious] iudicious Qq 111 Here,] Here Qq 112 Instantly,] Instantly Qr ladie corr Fr, F2 Ladie Qq, Fr faith,] faith Qq 1, 2 fayth Q3 113 tabacco!] Tabacco Qq 114 dance] Daunce Qq 115 Good! corr Fr, F2 Good, Qq, Fr originally nay,] nay Qr my Qq 2, 3 ladie,] Ladie Qq 116 fire Qq 2, 3, corr Fr, F2 fire Qr, Fr originally 117 And, corr Fr, F2 And Qq, Fr belongs to] that lues by Qq 118 perfum'd,] perfum'd Qq seruant?] Sir? Qq 1, 2 sir, Q3 120 excellent!] excellent Qq (before] before Qq 2, 3 heauen] God Qq 121 lights)] Heauens) Qq 1, 2 Heauens, Q3 123 abominable] abominable Qq 1, 2 126 a om F3 128 altogether] altogether Qq 1, 2 so,] so Qq 132 FAST om Q3 simile corr Fr, F2 Simile Qq, Fr originally 133 of not in Qq 2, 3 Exit *Salmolina* Qq in text after 133

M A C I Arc these the admired lady-wits, that hauing so  
 135 good a plaine-song, can runne no better diuision vpon it ?  
 S'heart, all her iests are of the stampe, (*March* was fifteene  
 yeres ago) Is this the Comet, Monsieur F A S T I D I V S,  
 that your gallants wonder at so ?

F A S T Hart of a gentleman, to neglect mee afore  
 140 presence thus ! Sweet sir, I beseech you be silent in my  
 disgrace By the *Muses*, I was neuer in so vile a humour  
 in my life, and her wit was at the floud too Report it  
 not for a million, good sir, let me be so farre endear'd  
 to your loue

## G R E X.

145 M I T What followes next, signior C O R D A T V S ?  
 this gallants humour is almost spent, me thinkes, it ebbes  
 apace, with this contrarie breath of his mistresse

C O R O, but it will flow againe for all this, till there  
 come a generall drought of humour among all our actors,  
 150 and then, I feare not but his wil fall as low as any See,  
 who presents himselfe here !

M I T What, i' the old case ?

C O R Yfaith, which makes it, the more pittfull, you  
 vnderstand where the *Scene* is ?

III ix 134 admired] admirable Q3 135 it'] it Qq 136  
 S'heart, om F2, F3 iests] jests Qq 1, 3 jeasts Q2 stampe,]  
 stampe Qq 136-7 (*March* ago) corr F1, F2 *March* ago Qq, F1  
 originally 137 Comet, corr F1, F2 Comet Qq comet, F1 originally  
 139 gentleman,] Gentleman Qq 140 thus'] thus Qq 141 dis-  
 grace] disgrace, Q1 disgrace, Qq 2, 3 the *Muses*] Iesu Qq was  
 neuer] neuer was Qq humour] Humor Qq 142 too] too, Qq 1, 2  
 too Q3 143 million,] million Qq Exeunt add Qq 145 next,]  
 next Qq 146 humour] Humor Qq 1, 3 spent,] spent Qq 149 hu-  
 mour] Humor Qq 150 then,] then Qq See,] See Qq 151  
 here'] here ? Qq 153 it,] it Qq pittfull,] pittfull, Qq 2, 3, F2

Act III. Scene I.

FALLACE FVNGOSO

WHy, are you so melancholy, brother ?

FVNG I am not melancholy, I thanke you, sister

FALL Why are you not merrie then ? there are but two of vs in all the world, and if wee should not bee comforts one to another, god helpe vs 5

FVNG Faith, I cannot tell, sister, but if a man had any true melancholy in him, it would make him melancholy, to see his yeomanly father cut his neighbours throats, to make his sonne a gentleman and yet when he has cut 'hem, he will see his sonnes throat cut too, ere he make him a true gentleman indeed, before death cut his owne throat I must bee the first head of our house, and yet he will not giue me the head till I bee made so Is any man term'd a gentleman that is not alwayes i' the fashion ? I would know but that 15

FALL If you bee melancholy for that, brother, I thinke I haue as much cause to bee melancholy, as one for I'le be sworne, I lue as little in the fashion, as any woman in London By the faith of a Gentlewoman, (beast that I am to say it) I ha' not one friend i' the world besides my husband When saw you master FASTIDIVS BRISKE, brother ? 20

FVNG But a while since, sister, I thinke I know not well in truth By this hand, I could fight with all my heart, me thinkes 25

IV 1 Act FVNGOSO ] ACTVS QVARTVS, SCENA PRIMA | Enter Fungoso, Fallace following him Qq (ACTVS QVARTVS Qq 1, 2) ACT IV, SCENE I — A Room in Deliro's House G 1 Why,] Fall Why Qq melancholy,] melancholy Q1 Melancholly Q2 2 melancholy,] melancholy Q1 melancholly Q2 melancholly, Q3 you,] you Qq 4 all om Q3 5 one to] to one Qq ano-]ther, god corr F1 ano-] god F1 originally god] God Qq, F2 6 tell,] tell Qq 8 throats,] throats Qq 9 his] is some copies of Q3 13 the head] the head, Qq 16 that,] that Qq 1, 2 17 one ] one, Qq any one F3 18 sworne,] sworne Qq 19 By Gentlewoman,] By the Bible of heaven Qq 20 ha'] haue Qq 21 master] Maister Q1 23 since,] since Qq thinke ] thinke, Qq 24 By this hand,] By Gods hid Qq heart,] heart Qq 1, 2



FALL Nay, good brother, be not resolute

FVNG I sent him a letter, and he writes me no answer  
neither

FALL Oh, sweete FASTIDIVS BRISKE! ô fine  
30 courtier! thou art hee mak'st me sigh, and say, how  
blessed is that woman that hath a courtier to her husband!  
and how miserable a dame shee is, that hath neither  
husband, nor friend in the court! O, sweet FASTIDIVS!  
ô, fine courtier! How comely he bowes him in his court'sie!  
35 how full hee hits a woman betwene the lips when hee kisses!  
how vpright hee sits at the table! how daintily he carues!  
how sweetly he talkes, and tels newes of this lord, and of that  
lady! how cleanly he wipes his spoone, at euery spoon-  
full of any whit-meat he eates, and what a neat case of  
40 pick-tooths he carries about him, still! O, sweet FASTI-  
DIVS! ô fine courtier!

### Act III. Scene II.

DELIRO, MUSICIANS, MACIENTE,

FVNGOSO

SEE, yonder shee is, gentlemen Now (as euer you'll beare  
the name of musicians) touch your instruments sweetly,  
shee has a delicate eare, I tell you play not a false note, I  
beseech you

5 MVSIC Feare not, signior DELIRO

iv 1 26 Nay,] Nay Qq 29 Oh,] Oh Qq BRISKE! ] *Briske*, Qq  
30 courtier! ] *Courtier*, Qq sigh,] sigh Qq 31 husband! ] husband?  
Qq 32 is,] is Qq 33 husband,] husband Qq 1' corr *Fr*, *F2*  
in Qq, *Fr* court! ] *Court* Qq 1, 2 *Court*? Q3 O,] O Qq FAS-  
TIDIVS! ô,] *Fastidius*, O Qq 34 courtier! ] *Courtier* Qq court'sie!  
corr *Fr*, *F2* courtesie? Qq, *Fr* 35 betwene corr *Fr*, *F2* betwixt  
Qq, *Fr* 35-8 kisses! table! carues! lady! corr *Fr*, *F2*  
kisses? table? (Table? Qr) carues? Lady? (Ladie? Qr) Qq,  
*Fr* 38 spoone, corr *Fr*, *F2* spoon Qq 1, 2 spoone Q3, *Fr* 40  
him, still! ] him still? Qq O,] Oh Qr O Qq 2, 3 FASTIDIVS! ] *Fastidius*, Qq  
41 courtier! ] *Courtier*! Qq 1, 2 *Courtier* Q3 iv 11  
Act FVNGOSO ] Enter *Deliro* with *Musicians* (*Musicians*, Q3) Qq,  
without change of scene 1 See,] *Del* See, Qq (See Qr) is, gentle-  
men Now] is Gentlemen, now Qq you'll corr *Fr*, *F2* you'le Qq, *Fr*  
originally 3 tell you corr *Fr*, *F2* tell you, Qq, *Fr* originally  
note,] note Qq 5 not,] not Qq 1, 2

DELI O, begin, begin, some sprightly thing Lord,  
how my imagination labours with the successe of it Well  
said, good yfaith! heauen grant it please her I'le not be  
seene, for then shee'le be sure to dislike it

FALL Hey---da! this is excellent! I'le lay my life, this <sup>10</sup>  
is my husbands dotage I thought so; nay, neuer play  
peeke-boe with me, I know, you doe nothing but studie how  
to anger me, sir

DELI Anger thee, sweet wife? why didst thou not  
send for musicians to supper last night, thy selfe? <sup>15</sup>

FALL To supper, sir? now, come vp to supper, I  
beseech you as though there were no difference between  
supper time, when folke should be merry, and this time,  
when they would be melancholy? I would neuer take vpon  
me to take a wife, if I had no more iudgement to please her <sup>20</sup>

DELI Be pleas'd, sweet wife, and they shall ha' done  
and would to fate, my life were done, if I can neuer please  
thee

MACI Saue you, lady, where is master DELIRO?

DELI Here, master MACILENTE you are welcome <sup>25</sup>  
from court, sir, no doubt you haue beene grac't exceedingly  
of master BRISKE'S Mistris, and the rest of the ladies, for  
his sake?

MACI Alas, the poore phantasticke! hee's scarce  
knowne

iv 11 6 O,] O Qq thing ] thing, Qq 7 it Well] it well Qq  
it! Well F2 8 yfaith! corr Fr, F2 yfaith, Qq, Fr originally  
grant] graunt Qq her corr Fr, F2, her, Qq 1, 2, Fr originally  
her Q3 10 Hey---da! Hey da, Q1 Heyda, Q2 Hayda, Q3  
excellent! excellent, Qq 1, 2 excellent Q3 life,] life Qq 11  
dotage ] dotage, Qq 1, 2 so, nay,] so, nay Qq 12 peeke-boe]  
boe-peep F2, F3 know,] know Qq 13 me,] me Qq 1, 2 mee Q3  
14 why] why, Qq 2, 3 15 musicians] Musitiens Qq 1, 2 night,]  
night Qq 16 supper, sir? now,] Supper sir? now (Sir? Qq 2, 3) Qq  
supper,] Supper Qq 18 time, corr Fr, F2 time Qq, Fr originally  
19 would] should F2, F3 20 iudgement] indgement some copies  
of Q2 21 pleas'd,] pleas'd Qq done ] done, F2 22 fate,]  
Christ Qq After 23 Exit Musitiens Enter Macilente Qq 24  
Saue you, lady,] God saue you Ladie, Qq 25 you are] you'r Qq  
26 court, corr Fr, F2 the Court Qq the court, Fr doubt] boubt F2  
27 Mistris corr Fr Mistresse Qq mistris Fr originally, F2 ladies,]  
Ladies Qq 29 phantasticke! Phantasticke, Qq

- 30 To any lady there , and those that know him,  
 Know him the simplest man of all they know  
 Deride, and play vpon his amorous humours,  
 Though he but apishly doth imitate  
 The gallant'st courtiers, kissing ladies pumps,  
 35 Holding the cloth for them, praising their wits,  
 And serulely obseruing euery one,  
 May doe them pleasure fearefull to be scene  
 With any man (though he be ne're so worthy)  
 That's not in grace with some, that are the greatest  
 40 Thus courtiers doe, and these he counterfeit  
 But sets not such a sightly carriage  
 Vpon their vanities, as they themselues ,  
 And therefore they despise him for indeed  
 Hee's like the *Zani*, to a tumbler,  
 45 That tries tricks after him, to make men laugh

FALL Here's an vnthankfull spitefull wretch ! the  
 good gentleman vouchsaft to make him his companion  
 (because my husband put him into a few rags) and now see,  
 how the vnude rascall back-bites him !

- 50 DELL Is he no moie grac't amongst 'hem, then ? say  
 you ?

MACI Faith, like a pawne, at *Chesse* fills vp a roome,  
 that's all

- FALL O monster of men ! can the earth beare such  
 55 an enuious caytiffe ?

DELI Well, I repent me, I e're credited him so much  
 but (now I see what he is, and that his masking vizer is off)  
 I'll forbear him no longer All his lands are morgag'd to

iv n 30 there,] there Qq 32 humours] Humors Qq 34 gal-  
 lant'st] gallans't Qr Gallans't Qq 2, 3 36 scrulely] scruly Q;  
 37 fearefull corr Fr, F2 Fearefull Qq, Fr originally 39 some,]  
 some Qq, F2 40 counterfeits corr Fr counterfeits, Qq, Fr origi-  
 nally, F2 44 the] a Qq *Zani*, corr Fr, F2 *Zani* Qq, Fr originally  
 45 him,] him Qq 1, 2 46 wretch !] wretch Qq 48 a few] a few Q3  
 see,] see Qq 49 him ! corr Fr, F2 him Qq, Fr originally 50  
 'hem, corr Fr 'hem Qq, Fr originally, F2 52 Faith,] Faith Qq  
 pawne,] pawne Qq, F2 *Chesse* corr Fr, F2 *Chesse*, Qq, Fr origi-  
 nally roome] roome Qq 54 O Qq, corr Fr, F2 O, Fr originally  
 56 me, corr Fr mee Qr me Qq 2, 3, Fr originally, F2 58 longer  
 All] longer all Qr longer all Q2 longer, al Q3

me, and forfeited besides, I haue bonds of his in my hand, for the recēt of now fifty pound, now a hundred, now two hundred still, as he has had a fan but wagg'd at him, he would be in a new sute Well, I'll salute him by a *Sergeant* the next time I see him, yfaith, I'll sute him

MACI Why, you may soone see him, sir, for hee is to meet signior PUNTARVOLO at a *Notaries*, by the *Exchange*, presently where he meanes to take vp, vpon returne—

FALL Now, out vpon thee, IVDAS, canst thou not be content to back-bite thy friend, but thou must betray him? wilt thou seeke the vndoing of any man? and of such a man too? and will you, sir, get your liuing by the counsell of traytors?

DELI Deare wife, haue patience

FALL The house will fall, the ground will open, and swallow vs I'll not bide here, for all the gold, and siluer in heauen

DELI O, good MACILENTE, let's follow and appease her, or the peace of my life is at an end

MACI Now pease, and not peace, feed that life, whose head hangs so heauily ouer a womans manger

FALL Helpe me, brother 'ods body, and you come here, I'll doe my selfe a mischiefe

80  
Deliro  
follow's  
his wife

DELI Nay, heare me, sweet wife, vnlesse thou wilt haue mee goe, I will not goe

iv ii 59 hand, corr *Fi*, *F2* hand *Qq*, *Fi* originally 60 fifty] xx  
*Qq* a hundred] xxx *Qq* two hundred] xxv *Qq* 61 still, corr *Fi*,  
*F2* still *Qq*, *Fi* originally 63 see him, corr *Fi*, *F2* see him *Qq*,  
*Fi* originally 64 him,] him *Qq* 65 PUNTARVOLO] Puntarvolo *Qq* i,  
2 PUNTARVOLO, *F2* 65-6 *Notaries*, by the *Exchange*, presently  
corr *Fi*, *F2* *Notaries* by the *Exchange* presently, *Qq*, *Fi* originally  
66 vp,] vp *Qq* 67 returne—] returne *Qq* 68 Now,] Now *Qq*  
thee,] thee *Qq* 69 back-bite] backbite *Qq* i, 2 must] wilt *Qq* 2, 3  
71 you, sir,] you Sir *Qq* i, 2 you sir *Q3* 75 here, corr *Fi*, *F2* here  
*Qq*, *Fi* originally gold, corr *Fi* Gold *Qq* i, 2, *Fi* originally gold  
*Q3*, *F2* 76 Exit add *Qq* 77 O,] O *Qq* 78 Exit add *Qq* 79  
pease] Pease *Qq* peace,] Peace *Qq* 80 Exit add *Qq* st dir De-  
liro wife corr *Fi*, *F2*, not in *Fi* originally Enter Fallace running,  
at another dore, and claps it too (doore, to *Q3*) *Qq* in text SCENE II  
—Another Room in the same Enter Fallace and Fungoso running, she  
claps to the door G (cf 103) 81 me,] me *Qq* i, 2 'ods body,] Gods  
body *Qq* and] an' *F2* 83 me,] me *Qq* 84 Within add *Qq*

85 FALL Tut, you shall ne're ha' that vantage of me, to  
say, you are vndone by me I'll not bid you stay, I  
Brother, sweet brother, here's foure angels, I'll giue you  
toward your sute for the loue of gentry, and as euer you  
came of christen creature, make haste to the water side (you  
90 know where Master FASTIDVS vses to land) and giue  
him warning of my husbands malitious intent, & tel him  
of that leane rascals trechery O heuens! how my flesh  
rises at him! nay, sweet brother, make haste you may say,  
I would haue writ to him, but that the necessitie of the time  
95 would not permit He cannot choose but take it extra-  
ordinarily from me and commend me, to him, good  
brother, say, I sent you

FVNG Let me see, these foure angels, and then, fortie  
shillings more I can borrow on my gowne in *Fetter-lane*  
100 Well, I will goe presently, say on my sute, pay as much  
money as I haue, and sweare my selfe into credit with my  
taylor, for the rest

*Deliro, and Macilente, passe over the stage*  
DELI O, on my soule you wrong her, MACILENTE,  
Though shee be fioward, yet I know shee is honest

MACI Well, then haue I no iudgement would any  
woman (but one that were wild in her affections) haue broke  
107 out into that immodest and violent passion against her  
husband? or is't possible

DELI If you loue me, forbear, all the arguments I'  
110 the world shall neuer wrest my heart to beleue it

IV 11 86 say,] say Qq 88 sute corr F1, F2 Sute, Qq sute,  
F1 originally gentry] Iesu Qq 89 christen] Christian F3 91  
malitious corr F1, F2 not in Qq, F1 originally & tel corr F1 and  
tell F1 originally 92 heuens! corr F1 Iesu, Qq heauens! F1  
originally, F2 93 him!] him? Qq brother,] brother Qq haste!  
hast, Qq 1, 2 haste, Q3 say,] say Qq 95 permit] suffer it Qq 96  
me,] me Qq him,] him Qq 2, 3 97 brother,] brother Qq brother  
F2 say,] say Qq Exit add Qq 98 see,] see, Qq angels,]  
Angels Qq then,] then Qq, F2 99 *Fetter-lane* Well] *Fetter-lane*  
well Qq 100 say] sey F2 102 taylor,] taylor Qq Exit add Qq  
103 st dir *Deliro stage*] SCENA SECVNDA | Enter *Deliro*, with *Ma-*  
*cilente*, speaking as they passe | over the Stage (SECVNDA Qq 1, 2  
*Deliro* Q3) Qq SCENE III — Another Room in the same | Enter *Deliro*  
and *Macilente* G 105 iudgement] Iudgement, Q1 iudgement  
Q2 iudgement, Q3 108 husband?] husband F2 110 Exit  
add Qq

G R E X.

C O R How like you the decyphering of his dotage?

M I T O, strangely! and of the others enuie too, that labours so seriously to set debate betwixt a man, and his wife Stay, here comes the knight aduenturer

C O R I, and his scriuener with him 115

Act III. Scene III.

P V N T A R V O L O, N O T A R I E, C A R L O,  
S E R V A N T S

I Wonder, Monsieur F A S T I D I V S comes not! but, N O T A R I E, if thou please to draw the indentures the while, I will giue thee thy instructions

N O T A With all my heart, sir, and I'll fall in hand with 'hem presently 5

P V N T Well then, first, the summe is to be vnderstood

N O T A. Good, sir

P V N T Next, our seuerall appellations, and character of my dog, and cat, must be knowne shew him the cat, sirrah

N O T A So, sir 10

P V N T Then, that the intended bound, is the *Turkes* court in *Constantinople* the time limited for our returne, a yeere and that if either of vs miscarry, the whole venter is lost These are generall, conceu'st thou? or if either of vs turne *Turke* 15

N O T A I, sir

P V N T Now for particulars That I may make my

1 V 11 112 strangely! 1] strangely, Qq 113 labours] labors Qr  
man,] man Qq, F2 1 V 111 Act SERVANTS] SCENA TERTIA [Enter  
Puntaruolo, Notarie, with Seruingmen (Puntarvolo Qq 1, 2 Seruing-  
men Qi) Qq SCENE IV —Puntarvolo's Lodgings [Enter Puntarvolo,  
Notary, and Servants with the dog and cat G 1 I wonder,] Punt I  
wonder Qq Monsieur] Mounsieur F2 but,] but Qq 3 thy in-  
structions] the Theorie Qq 4 heart,] heart Qq 5 with'hem F1  
presently] prseently F2 6 first,] first, Qq 7 Good,] Good Qr  
9 dog,] Dog Qq 1, 2, F2 Dogge Q3 cat,] Cat Qq cat,] Cat Qq  
cat F2 10 So,] So Qq 11 bound] Point Qq 13 venter] Ven-  
ture F3 14 generall,] Generall, Qq 16 I,] I Qq

trauails by sea or land, to my best liking and that (hyring  
a coach for my selfe) it shall bee lawfull for my dog, or cat,  
20 or both, to ride with me in the said coach

N o t Very good, sir

P v n That I may choose to giue my dogge, or cat fish,  
for feare of bones. or any other nutriment, that (by the  
iudgement of the most autenticall physicians, where I  
25 trauaile) shall be thought dangerous

N o t Well, sir

P v n That (after the receit of his monie) he shall  
neyther in his own person, nor any other, cyther by direct  
or indirect meanes, as magicke, witchcraft, or other such  
30 exoticke artes, attempt, practise, or complot anie thing, to  
the preiudice of mee, my dogge, or my cat Neyther shall I  
vsę the helpe of any such sorceries, or enchantments, as  
vnctions, to make our skinnnes impenetrable, or to trauaile  
inuisible by vertue of a powder, or a ring, or to hang any  
35 three-forked charme about my dogges necke, secretly  
conuey'd into his collar (vnderstand you ?) but that all be  
performed, sincerely, without fraud, or imposture

N o t So, sir

P v n That (for testimonie of the performance) my selfe  
40 am to bring thence a *Turkes* mustachio, my dogge a  
*Græcian* hares lip, and my cat the traine, or taile of a  
*Thracian* rat

N o t 'Tis done, sir

iv iii 18 trauails] travels F2 land,] Land Qq to] for Qq 2, 3  
19-20 dog, or cat, or both,] Dog and Cat Q1 Cat and Dog Qq 2, 3 21  
good,] good Qq 22 dogge,] Dog Q1 Dogge Qq 2, 3 cat cor  
F1, F2 Cat Qq cat, F1 originally 2, bones ] Bones, Qq 1, 2  
bones, Q3 24 iudgement] judgement Qq 1, 2 autenticall] au-  
thenticall F2 physicians, corr F1 Physicians Qq 1, 2 Physicians Q,  
physicians F1 originally physitians, F2 25 trauaile] travell F2  
26 Well,] Well Qq 28 nor] or Q3 29 meanes, corr F1, F2 meanes,  
Qq, F1 originally magicke, corr F1, F2 Magicke, Qq 1, 2 Magicke,  
Q3 magicke F1 originally 30 thing,] thing F2 31 preiudice]  
preiudice Qq 1, 2 32 sorceries,] Sorceries Qq sorceries F2 enchant-  
ments, corr F1 Enchantments, Qq enchantments, F1 originally  
inchantments, F2 36 (vnderstand you ?) cor, F1, F2 vnderstand  
you ? Qq, F1 originally be Q1, corr F1, F2 bee Qq 2, 3, F1 origi-  
nally 37 fraud, corr F1 fraud Qq, F1 originally, F2 38 So,] So  
Qq 41 Græcian not in Qq traine, corr F1 traine Qq, F1  
originally, F2 42 Thracian not in Qq 43 done,] done Qq

P V N 'Tis said, sir, not done, sir . but forwaïd That  
vpon my returne, and landing on the Tower-wharfe, with 45  
the aforesaid testimonie, I am to receiue fīue for one,  
according to the proportion of the summes put forth

N O T Well, sir

P V N Prouided, that if before our departure, or setting  
forth, either my selfe, or these be visited with sicknesse, or 50  
any other casuall euent, so that the whole course of the  
aduenture bee hindered, thereby, that then, he is to  
returne, and I am to receiue the prenominated proportion,  
vpon faire and equall termes

N O T Verie good, sir, is this all ? 55

P V N It is all, sir and dispatch them, good N O T A R I E

N O T As fast as is possible, sir

P V N O, C A R L O ! welcome saw you Monsieui  
B R I S K E ?

C A R Not I did he appoint you, to meet here ? 60

P V N I, and I muse he should be so tardie hee is to take  
an hundred pounds of mee in venter, if he maintaine his  
promise

C A R Is his houre past ?

P V N Not yet, but it comes on apace 65

C A R Tut, be not iealous of him he will sooner breake  
all the commandements, then his houre, vpon my life, in  
such a case trust him

P V N Me thinkes, C A R L O, you looke verie smooth ! ha ?

IV III 44 said, sir, *corr* F1, F2 said Sir, Qq said, sir F1 originally  
done, sir ] done sir, Q1 done sir, Qq 2, 3 45 returne,] returne Qq  
Tower-wharfe,] Tower wharfe Qq 1, 2 Towre wharfe, Q3 48 Well,]  
Well Qq 49 P V N ] P uue Q1 that Qq 2, 3, *corr* F1, F2 That Q1,  
F1 originally departure, *corr* F1, F2 departure Qq, F1 originally  
52 hindered, *corr* F1 hindred Qq hindered F1 originally, F2 55  
good,] good Qq sir, *corr* F1, F2 sir, Qq, F1 originally 56 all,] all  
Qq sir ] Sir, Q2 sir, Q3 them,] them Qq 57 possible,] pos-  
sible Qq *Exit Enter Carlo* add Qq 58 O,] O Qq, F2 C A R L O !  
*corr* F1, F2 Carlo, Qq C A R L O, F1 originally Monsieur] Mounsier  
Q3 Mounsieur F2 60 you,] you Qq 62 venter] venture Q3  
Venture F3 66 iealous] iealous Qq 1, 2 him *corr* F1, F2 him,  
Qq, F1 originally 67 the commandements] the ten Commaundements  
Q1 the ten Commaundements Q2 the tenne Commandements Q3  
then] than Qq, F2 houre, *corr* F1 Houre, Qq houre, F1 origi-  
nally, F2 life,] life Qq 69 thinkes,] thinkes Qq smooth ! *corr*  
F1, F2 smooth ? Qq 1, 2, F1 originally smoothe Q3



70 CAR Why, I come but now from a hot house, I must  
needes looke smooth

PVN From a hot-house!

CAR I, doo you make a wonder on't? why it's your  
only physicke Let a man sweate once a weeke in a hot-  
75 house, and be well rub'd, and frosted, with a good plumpe  
juicie wench, and sweet linnen hee shall ne're ha' the poxe

PVNT What, the *French* poxe?

CARL The *French* poxe! our poxe S'bloud we haue  
'hem in as good forme as they, man what?

80 PVNT Let mee perish, but thou art a salt one! was  
your new-created gallant there with you? SOGLIARDO?

CARL O, porpuse! hang him, no hee's a lieger at  
*Hornes* ordinarie yonder his villanous GANIMEDDE, and  
he ha' beene droning a tabacco pipe there, euer sin' yester-  
85 day noone

PVNT Who? signior TRIPARITE, that would  
giue my dogge the *Whiffe*?

CARL I, hee They haue hir'd a chamber, and all  
priuate to practise in, for the making of the *Patoun*, the  
90 *Recent reciprocall*, and a number of other mysteries, not yet  
extant I brought some dozen, or twentie gallants this  
morning to view 'hem (as you'd doe a peece of *Perspective*)  
in at a key-hole and there wee might see SOGLIARDO  
sit in a chaire, holding his snowt vp like a sow vnder an  
95 apple-tree, while th' other open'd his nostrils with a poking-  
sticke, to giue the smoke a more free deliuerie They had  
spit some three, or fourescore ounces betwene 'hem, afore  
we came away

iv iii 70 Why,] Why Qq 1, 2, F2 72 hot-house!] Hothouse? Qq  
1, 2 Hot-house? Q3 75 rub d] rubd Qq frosted,] frosted Qq  
76 juicie] iuicie Q3 linnen] linnen, Q1 lannen, Qq 2, 3 li']  
ha F2 77 What,] What? Qq 78 our poxe] our Poxe Qq  
S'bloud om F2 79 they,] they Qq 80 salt one!] Villane Qq  
81 your] your Q1 82 O, porpuse!] O Porpuse Qq 83 GANI-  
MEDE,] Ganimede Qq GANIMLDE F2 84 beene] been Q1 ben Q2  
bin Q3 88 hee They] hee they Qq 1, 2 he they Q3 chamber,  
corr Fr, F2 chamber Qq, Fr originally 89 priuate] priuat Qq 1, 2  
91 dozen,] dosen Qq 93 -hole] -hole, Qq 97, 99 three,] three  
Qq, F2 98 away Qq, corr Fr, F2 awaie Fr originally

P V N T How ? sp'it three, or fourescore ounces ?

C A R L I, and preseru'd it in porrengers, as a barber does  
his bloud, when he opens a veine

P V N T Out, *Pagan* how dost thou open the veine of  
thy friend ?

C A R L Friend ? Is there any such foolish thing i'the  
world ? ha ? S'lid I ne're relisht it yet 105

P V N T Thy humour is the more dangerous

C A R L No, not a whit, Signior Tut, a man must keepe  
time in all I can oyle my tongue when I meet him next, and  
looke with a good slicke fore-head, 'twill take away all  
soyle of suspicion, and that's ynough what L Y N C E V S 110  
can see my heart ? Pish, the title of a friend, it's a vaine idle  
thing, only venerable among fooles you shall not haue one  
that has any opinion of wit affect it

### Act III. Scene III.

*To them*

DELIRO, MACILENTE

S Aue you, good sir P V N T A R V O L O  
P V N T Signior DELIRO ! welcome

DELI Pray you, sir, did you see Master F A S T I D I V S  
B R I S K E ? I heard he was to meet your worship here

P V N T You heard no figment, sir, I doe expect him at  
euery pulse of my watch

DELI In good time, sir

C A R L There's a fellow now, lookes like one of the *Pa-  
tricians* of *Sparta*, mary his wit's after tenne i' the hundred

iv iii 99 How ? *corr* *Fr* How ! *Qq*, *Fr*, *F2* 101 bloud,] Blood  
*Qq* 1, 2 opens] pricks *Qq* 102 Out, *Pagan* ] Out *Pagan*, *Qq*  
open] pricke *Qq* 106 humour] Humor *Qq* dangerous] daungerous  
*Qq* 1, 2 107 No,] No *Qq* whit,] whit *Qq* 108 all ] all *Qq*  
next,] next, *F2* 109 fore-head] forehead *Qq* iv iv Act MA-  
CILENTE ] Enter *Deliro*, and *Macilente* (*Deliro* *Qq* 2, 3) *Qq*, without  
change of scene *Q1* after, *Qq* 2, 3 add to, iii 113 To them not in *Qq*  
1 Saue you ] *Deli* Saue you *Qq* P V N T A R V O L O ] *Puntarvolo* *Qq* 3  
you,] you *Qq* 5 P V N T ] *Punt* *Q1* figment,] Figment *Qq* 5-6  
at euery watch] euery minute my Watch strikes *Qq* 7 time,]  
time *Qq* 9 hundred ] hundred *F2*

10 A good bloud-hound, a close-mouth'd dogge, he followes the  
sent well, mary he's at a fault now, me thinkes

P V N T I should wonder at that creature is free from  
the danger of thy tongue

C A R L O, I cannot abide these limmes of sattin, or  
15 rather *Sathan* indeed, that'll walke (like the children of  
darknesse) all day in a melancholy shop, with their pockets  
full of blankes, readie to swallow vp as manie poore vn-  
thrifts, as come within the verge

P V N T So! and what hast thou for him that is with  
20 him, now?

C A R L O, (dam' mee) *Iminortalitie*! I'll not meddle  
with him, the pure element of fire, all spirit, extraction

P V N T How, C A R L O? ha, what is he, man?

C A R L A scholler, M A C I L E N T E, doe you not know  
25 him? a lanke raw-bon'd anatomie, he walkes vp and  
downe like a chaig'd musket, no man dares encounter him  
that's his rest there

P V N T His rest? why has he a forked head?

C A R L Pardon me, that's to be suspended, you are too  
30 quicke, too apprehensiue

D E L I Troth (now I thinke on't) I'll deterie it till  
some other time

M A C I Not, by any meanes, signior, you shall not lose  
this opportunitie, he will be here presently now

35 D E L I Yes faith, M A C I L E N T E, 'tis best For looke  
you, sir, I shall so exceedingly offend my wife in't, that——

M A C I Your wife? now for shame lose these thoughts,  
and become the master of your owne spirits Should  
I (if I had a wife) suffer my selfe to be thus passionately  
40 carried (to and fro) with the streame of her humour? and

iv iv 10 A] a F2 close-mouth'd] close mouth'd Qq 11 now] now  
Qq 13 danger] daunger Qq r, 2 14 O,] O Qq 19 So!] So Qq  
20 him,] him Qq 21 O, (dam') O (Damne Qq *Iminortalitie*! *Im-*  
*mortalitie*, Qq 23 How,] How Qq he,] he Qq r, 2 hee Q3 25  
raw-bon'd] rawbon'd Qr 33 Not,] Gods-pitious, not Qq r, 2  
Gods precious, not Q3 meanes,] meanes Qq lose] loose Qq r, 2  
35 faith,] faith Qq 36 you,] you Qq offend my] offendmy Q3  
37 lose] loose Qq 40 humour] Humor Qq

neglect my deepest affaires, to serue her affections ? S'light  
I would geld my selfe first

DELI O but, signior, had you such a wife as mine is,  
you would—

MACI Such a wife ? Now hate mee, sir, if euer I dis-  
cern'd any wonder in your wife, yet, with all the speculation  
I haue I haue seene some that ha' beene thought fairer  
then she, in my time , and I haue seene those, ha' not been  
altogether so tall, esteem'd properer women , and I haue  
seen lesse noses grow vpon sweeter faces, that haue done so  
verie well too, in my iudgement but in good faith, signior,  
for all this, the gentlewoman is a good pretie proud hard-  
fauour'd thing, mary not so peerelessly to bee doted vpon,  
I must confesse nay, be not angrie

DELI Well, sir, (how euer you please to forget your  
selfe) I haue not deseru'd to bee thus plai'd vpon, but hence-  
forth, pray you forbear my house, for I can but faintly  
endure the sauour of his breath at my table, that shall thus  
iade me for my courtesies

MACI Nay, then, signior, let me tell you, your wife is  
no proper woman, and, by my life, I suspect her honestie,  
that's more, which you may likewise suspect (if you please )  
doe you see ? Ile vrge you to nothing, against your appetite,  
but if you please, you may suspect it

DELI Good, sir 65

MACI Good sir ? Now horne vpon horne pursue thee,  
thou blinde egregious dotard

CARL O, you shall heare him speake like enuie Signior

iv iv 41 S'light] Sbloud Qq 43 but,] but Qq 44 would] wold  
Qq 45 hate mee,] God hate mee Qq 46 wife,] wife Qq 47  
beene] ben Q2 bin Q3 48 then] than Qq, F2 49 properer]  
proper Qq 50 noses] Roses F3, owing to imperfect printing of the  
n in F2 51 too,] too Qq iudgement] judgement Qq 1, 2 faith,  
signior,] faith Signior Qq 53 peerelessly] peerelesse Q3 54 nay,]  
nay Qq 1, 2 55 Well,] Well Qq sir,] sir Qq 1, 2 56 vpon,]  
vpon F2 (a misprinted colon ?) upon, F3 58 sauour] saour  
Q1 59 iade] jade Qq 60 Nay, then,] Nay then Qq 61  
woman, and, by my life,] woman by Iesu, and Qq 63 nothing,]  
nothing Qq 65 Good,] Good Qq Exit add Qq 68 O,] O Qq  
enuie] ennie F1

MACILENTE, you saw monsieur BRISKE lately ?  
70 I heard you were with him at court

MACI I, BVFFONE, I was with him

CARL And how is he respected there ? (I know youle  
deale ingenuously with vs) is he made of amongst the  
sweeter sort of gallants ?

75 MACI Faith I, his ciuet and his casting-glasse,  
I haue helpt him to a place amongst the rest  
And there, his *Seniors* giue him good sleight looks,  
After then gaibe, smile, and salute in *French*  
With some new complement

80 CARL What, is this all ?

MACI Why say, that they should shew the frothie foole,  
Such grace, as they pretend comes from the heart,  
He had a mightie wind-fall out of doubt  
Why, all their *Graces* are not to doe grace

85 To vertue, or desert but to ride both  
With their guilt spurres quite breathlesse, from themselues  
'Tis now esteem'd *Precisiansme* in wit,  
And a disease in nature, to be kind

Toward desert, to loue, or secke good names

90 Who feeds with a good name ? who thrives with louing ?  
Who can prouide feast for his owne desires,  
With seruing others ? ha, ha, ha  
'Tis folly, by our wisest worldlings prou'd,  
(If not to gaine by loue) to be belou'd

95 CARL How like you him ? is't not a good spitefull slaue ?  
ha ?

PVNT Shrewd, shrewd

CARL Dam'me, I could eat his flesh now diuine  
sweet villaine !

IV iv 69 MACILENTE,] *Macilente* Qq 2, 3 monsieur] Mounsieur Oq  
1, 2 70 court] the Court Qq 71 I,] I Qq 7, ingenuously] in-  
genously Qq ingeniously F3 76 rest] rest, Qq 77 there,] there  
Qq 80 What,] What Qq 82 grace,] grace Qq 84 Why,] Why Qq  
86 breathlesse,] breathlesse Qq 87 wit,] wit, I 2 88 disease]  
Diseaseure Qq 2, 3 nature,] Nature Qq 89 names] names I 2 90  
louing] longing Qq 2, 3 93 folly,] folie Qq 1, 2 folly Q3 prou'd]  
prou'd Qq 98 Dam'me] Dammec me Q1 Dam me Q2 Dammec me Q3  
diuine] Deuine Qq 1, 2 99 villaine] villaine Q1 villaine Qq 2, 3

M A C I Nay, pr'y thee leaue what's he there ? 100

C A R L Who ? this i'the starcht beard ? it's the dull  
stiffe knight P V N T A R V O L O, man , hee's to trauaile now  
presently hee has a good knottie wit, marry he carries  
little o't out of the land, with him

M A C I How then ? 105

C A R L He puts it forth in venter, as hee does his monie,  
vpon the returne of a dogge, and cat

M A C I Is this he ?

C A R L I, this is hee , a good tough gentleman hee  
lookes like a shield of brawne, at *Shrouetide*, out of date, and 110  
readie to take his leaue or a drie poule of ling vpon *Easter-  
eue*, that has furnisht the table, all *Lent*, as he has done the  
cite this last vacation

M A C I Come, you'le neuer leaue your stabbing *simile's*  
I shall ha' you ayming at me with 'hem by and by, but—— 115

C A R L O, renounce me then pure, honest, good *deuill*,  
I loue thee aboue the loue of women I could e'en melt in  
admiration of thee, now ! gods so, looke here, man , Sir  
D A G O N E T, and his squire !

Act IIII. Scene v.

To them

SOGLIARDO, SHIFT

S Aue you, my deare *Gallanto's* nay, come appioch,  
S good C A V A L I E R pr'y thee (sweet knight) know this  
gentleman, hee's one that it pleases mee to vse as my good  
friend, and companion , and therefore doe him good offices  
I beseech you, gentles, know him, know him all ouer 5

IV IV 102 P V N T A R V O L O ] *Puntaruolo* Qq 1, 2 *Puntaruolo* Q3 104  
o t] on't Qq land.] land Qq 106 venter] venture, Q3, F3  
107 dogge,] Dog Qq 110 shield] Chine Qq brawne,] Brawne Qq  
111 vpon] npon F2 112 table, corr F1 Table Qq 1, 2 table Q3, F1  
originally, F2 115 'hem] hem Q2 118 thee, now !] thee now Qq  
gods so] Gods so' Qq here,] here Qq 119 DAGONET,] *Dagonet* Qq  
squire!] Squire Qq 1, 2 Esquire Q3 IV v Act SHIFT ] *Enter*  
*Sog and Shift* Qq add to iv 119, without change of scene To them  
add Ff 1 Saue you,] *Sog* Saue you Qq *Gallanto's* Qq, corr F1  
GALLANTO'S F1 originally, F2 approach] approach Qq, F2 4  
friend,] friend Qq 5 you,] you Qq gentles] Gentiles F3 know  
him all ouer not in Qq

P V N T Sir (for signior S O G L I A R D O's sake) let it suffice, I know you

S O G L Why (as I am true gentleman) I thanke you, knight, and it shall suffice Harke you, sir P V N T A R-  
10 V O L O, you'd little thinke it, he's as resolute a peece of flesh, as any is i<sup>n</sup> the world

P V N T Indeed, sir ?

S O G L Vpon my gentilitie, sir C A R L O, a word with you Doe you see that same fellow, there ?

15 C A R L What ? C A V A L I E R S H I F T ?

S O G L O, you know him, crie you mercy before me, I thinke him the tallest man, liuing within the walls of  
*Europe*

C A R L The walls of *Europe* ! take heed what you say,  
20 signior, *Europe's* a huge thing within the walls

S O G L Tut, (and 'twere as huge againe) I'd iustifie what I speake S'lid, he swagger'd e'en now in a place, where we were I neuer saw a man doe it more resolute

C A R L Nay, indeede swaggering is a good argument of  
25 resolution Doe you heare this, signior ?

M A C I I, to my grieve O, that such muddie flags, For euery drunken flourish, should atchieue The name of manhood whil'st true perfect valour (Hating to shew it selfe) goes by despis'd !

30 Heart, I doe know now (in a faire iust cause)

I dare doe more then he, a thousand times

Why should not they take knowledge of this ? ha ?

And giue my worth allowance before his ?

iv v 8 (as I am true gentleman) I r (as I am a gentle man) I 2, I 3  
by Iesu, Qq 8, 9 you,] you Qq 9 P V N I A R V O I O] *Puntar, olo* Qq 1, 2  
11 flesh,] flesh Qq any is corr F r any's Qq, I r originally any I 2  
12 Indeed,] Indeed Qq 1, 2 Indeede Q 3 13 gentilitie,] Gentilitie Qq  
14 you corr F r you, Qq, F r originally, I 2 fellow,] follow Qq  
16 O,] O Q 3 him, corr F r him, Qq, F r originally, I 2 me] God Qq  
17 man,] man Qq 19 say,] say Qq 21 and] an I 2  
iustifie] iustifie Qq 1, 2 22 S'lid,] S'lid Qq 1, 2 place, corr I r  
place Qq, F r originally, F 2 24 Nay,] Nay Qq 1, 2 26 O ] O Qq  
flags,] Flags Qq 27 flourish] flourish Q r 28 manhood corr F r Manhood, Qq manhood, F r originally, I 2 29 despis'd !  
despis'd Qq 30 Heart] Sbloud Qq iust] just Qq 1, 2 31 then] than Qq 1, 2, F 2 he,] hee, Qq 1, 2 hee Q 3

Because I cannot swagge<sup>1</sup> ! Now the poxe

Light on your *Pickt-hatch* prowessse 35

S O G L Why, I tell you, sir, he has beene the only *Bid-stand* that euer kept *New market Salisbury-plaine, Hockley* i' the hole, *Gads-Hill*, all the high places of any request he has had his mares and his geldings, he, ha' been worth fortie, threescore, a hundred pound a horse, would ha' <sup>40</sup> sprung you ouer hedge, and ditch, like your grey-hound, he has done fiue hundred robberies in his time, more or lesse, I assure you

P V N T What ? and scapt ?

S O G L Scapt ! yfaith I he has broken the jayle when <sup>45</sup> he has beene in yrons, and yrons, and beene out, and in againe, and out, and in, fortie times, and not so few, he

M A C I A fit trumpet, to proclaime such a person

C A R L But can this be possible ?

S H I F T Why, 'tis nothing, sir, when a man giues his <sup>50</sup> affections to it

S O G L Good P Y L A D E S, discourse a robberie, or two, to satisfie these gentlemen of thy worth

S H I F T Pardon me, my deare O R E S T E S Causes haue their *quiddits*, and 'tis ill iesting with bell-ropes 55

C A R L How ? P Y L A D E S, and O R E S T E S ?

S O G L I, he is my P Y L A D E S, and I am his O R E S T E S how like you the conceit ?

C A R L O, it's an old stale enterlude deuice No, I'le giue you names my selfe, looke you, he shall be your I V D A S, <sup>60</sup> and you shall bee his Elder tree, to hang on

M A C I Nay, rather, let him be capitaine P o d, and this his *Motion*, for he does nothing but shew him

iv v 34 swagger ] swagger Qq 36 Why,] Why Qq you,] you  
Qq 36-7 Bid-stand] Bidstand Qq 2, 3 37 euer] euer was,  
Qq Salisbury-plaine] Salisburne Plaine Qq 39 geldings,] Geld-  
ings Qq 41 hedge, and ditch ] hedge and ditch Qq grey-hound,]  
Greyhound Qq grey-hound, F2 45 jayle] iayle Q3 47 times,]  
times Qq 48 trumpet,] Trumpet Qq 50 Why,] why Q1 Why  
Q2 nothing,] nothing Qq 52, 56 P Y L A D E S,] Pylades Qq rob-  
berie,] Robberie Qq 54 me,] me Qq 1, 3 mee Q2 55 iesting]  
jesting Qq 1, 2 60 selfe,] selfe Qq 61 tree,] tree Qq 62 Nay,]  
Nay Qq 1, 2



CARL Excellent or thus, you shall bee HOLDEN,  
65 and hee your Camel

SHIFT You doe not meane to ride, gentlemen?

PVNT Faith, let me end it for you, gallants you shall  
be his *Countenance*, and he your *Resolution*

SOGL Troth, that's pretty how say you, *Cavalier*,  
70 shalt be so?

CARL I, I, most voices

SHIFT Faith, I am easily yeelding to any good im-  
pressions

SOGL Then giue hands, good *Resolution*

75 CARL Masse, he cannot say, good *Countenance*, now  
(properly) to him againe

PVNT Yes, by an *irony*

MACI O, sir, the countenance of *Resolution* should, as  
he is, be altogether grim, and vnpleasant

### *Act III. Scene VI.*

*To them*

FASTIDIUS BRISKE

Good houres make musicke with your mirth, gentlemen,  
and keepe time to your humours how now, CARLO?

PVNT Monsieur BRISKE! many a long looke haue  
I extended for you, sir

5 FAST Good faith, I must craue pardon, I was invited  
this morning ere I was out of my bed, by a beuie of ladies, to  
a banquet whence it was almost one of HERCVLLS  
labours for me, to come away, but that the respect of my  
promise did so preuaile with me I know they'le take it very

iv v 64 thus,] thus, Qq 66 ride,] ride Qq 67 faith ] Faith Qq  
you,] you Qq 69 Troth,] Troth Qq you ] you Qq 72 Faith,]  
Faith Qq easily] eas'ly Qq 1, 2 74 hands,] hands Qq 75  
Masse,] Masse Qq say,] say Qq *Countenance*,] *Countenance* Qq  
78 O,] O Qq 79 he is, be] hee s Qq altogether] altogether Q1 grim,]  
grim Qq iv vi Act BRISKE ] Enter Briske Qq added to  
v 79 without change of scene *To them* corr F1, F2 not in Qq, F1  
originally 1 Good] Fast Good Qq houres] houres, 1 2 mirth,]  
mirth Qq 2 time] times Qq 2, 3 humours] humors Qq now ] now  
Qq 4 you,] you Qq 5 faith,] faith Qq 8 labours] Labors Qq 1, 2  
me,] me Qq 1, 2 mee Q3 9 me ] me Qq

ill, especially one, that gaue me this bracelet of her haire 10  
but ouer-night, and this pearle another gaue me from her  
fore-head, mary, shee what ? are the writings ready ?

P V N T I will send my man to know Sirrah, goe you to  
the *Notaries*, and learne if he be readie leaue the dog, sir

F A S T And how does my rare qualified friend, S O G L I- 15  
A R D O ? oh, signior M A C I L E N T E ! by these eyes, I saw  
you not, I had saluted you sooner else, o' my troth I hope,  
sir, I may presume vpon you, that you will not diuulge my  
late checke, or disgrace (indeed) sir

M A C I You may, sir 20

C A R L S'heart, he knowes some notorious iest by this  
gull, that hee hath him so obsequious

S O G L Monsieur F A S T I D I V S, doe you see this  
fellow there ? does he not looke like a clowne ? would you  
thinke there were any thing in him ? 25

F A S T Any thing in him ? beshrow me, I the fellow  
hath a good ingenious face

S O G L By this element, he is as ingenious a tal man, as  
euer swagger'd about *London* he, and I, call *Countenance*,  
and *Resolution*, but his name is C A V A L I E R S H I F T 30

P V N T C A V A L I E R, you knew signior C L O G, that  
was hang'd for the robbery, at *Harrow* o' the hill ?

S O G L Knew him, sir ! why, 'twas hee gaue all the  
directions for the action

P V N T How ? was it your proiect, sir ? 35

S H I F T Pardon me, *Countenance*, you doe me some

iv v1 10 one,] one Qq of] off Q3 11 ouer-night] ouer night Qq  
12 fore-head, mary,] forehead, Mary Qq the] these Q3 14 dog,] Dog  
Qq After 14 Exit *Seruingman* (*Seruing-man* Q1) Qq 15 friend,]  
friend Qq 16 oh,] oh Qq eyes,] eyes Qq 17 else, o'] else on Qq  
17-18 hope, sir,] hope sir Qq 18 you,] you Qq diuulge] divulge Qq  
19 disgrace (indeed) corr F1, F2 disgrace indeed (indeede Q3) Qq dis-  
grace, indeed, F1 originally 20 may,] may Qq 21 S'heart,] S'heart  
Qq om F2 iest] iest Qq 23 Monsieur] Mounsieur Q2 25 there  
were corr F1, F2 there's Qq, F1 originally 26 beshrow] beshrew  
Q3 I corr F1, F2 I, Qq, F1 originally 28 as ingenious a corr  
F1, F2 an ingenious Qq, F1 originally man,] man Qq 29 he,  
and I,] hee and I Qq *Countenance*,] *Countenance* Qq 32 robbery,  
corr F1, F2 robbery Qq robbery F1 originally o'] on Qq 33  
him,] him Qq why,] why Qq 35 was it corr F1, F2 was't Qq,  
F1 originally proiect,] Project Qq 36 me,] me Q1 mee Qq 2, 3

wrong to make occasions publike, which I imparted to you  
in priuate

S O G L Gods will ! here are none but friends, *Resolution*  
40 S H I F T That's all one , things of consequence must  
haue their respects where, how, and to whom Yes, sir,  
hee shewed himselfe a true C L O G in the coherence of that  
affaire, sir for, if he had manag'd matters as they were  
corroborated to him, it had beene better for him by a fortie,  
45 or fiftie score of pounds, sir, and he himselfe might ha' liu'd  
(in despight of fates) to haue fed on wood-cocks, with the  
rest but it was his heauie fortune to sinke, pooie C L O G,  
and therefore talke no more of him

P V N T Why, had he more aiders, then ?

50 S O G L O god, sir ! I, there were some present there, that  
were the nine *Worthies* to him, yfaith

S H I F T I, sir, I can satisfie you at more conuenient  
conference but (for mine owne part) I haue now reconcil'd  
my selfe to other courses, and professe a liuing out of my  
55 other qualities

S O G L Nay, he has left all now (I assure you) and is  
able to liue like a gentleman, by his quality By this dogge,  
hee has the most rare gift in tabacco, that euer you knew

C A R L S'heart, hee keeps more adoe with this monster,  
60 then euer B A N K E S did with his horse, or the fellow with  
the elephant

M A C I He will hang out his picture shortly, in a cloth,  
you shall see

S O G L O, hee do's manage a quarell, the best that euer  
65 you saw, for termes, and circumstances

iv vi 37 occasions *corr F1, F2* that *Qq, F1 originally* 38 pri-  
uate] priuat *Qq 1, 2* 39 will !] will *Qq 2, 3* friends,] friends *Qq 41*  
respects,] respects, *Qq Yes,] Yes Qq 43* affaie,] affaie *Qq for,*  
*corr F1, F2 for Qq, F1 originally* 44 fortie,] fortie *Qq 45*  
pounds,] pounds *Qq 46* fates] Fate *Qq wood-cocks,] Woodcocks*  
*Qq 1, 2 Woodcocks Q3* 47 fortune] fortunes *Qq sinke,] sinke Qq*  
49 Why] why *Qr more] no more Q3* aiders,] Agents *Qq 50*  
god, sir !] God sir, *Qq 51* him,] him *Qq 52* I, sir] I sir *Qq 53*  
reconcil'd] reconcil'd *Q3 57* gentleman,] Gentleman *Qq quality]*  
qualities *F2 58* tabacco,] *Tabacco Qq 59* S heart, om *F2 60*  
then] than *Qq, F2 62* shortly,] shortly *Qq cloth] cloath Qq 1, 2*  
64 quarrell,] quarrell *Qq 65* termes,] Termes *Qq 1, 2 termes Q3, F2*

FAST Good faith, signior, (now you speake of a quarrell)  
I'le acquaint you with a difference, that happened betweene  
a gallant, and my selfe—sir P V N T A R V O L O, you know  
him if I should name him, signior L V C V L E N T O

P V N T L V C V L E N T O<sup>1</sup> what in-auspicious chance<sup>70</sup>  
interpos'd it selfe to your two loues ? •

FAST Faith, sir, the same that sundred A G A M E M -  
N O N, and great T H E T I S sonne, but let the cause escape,  
sir Hee sent mee a challenge (mixt with some few braues)  
which I restor'd, and in fine we met Now indeed, sir, (I<sup>75</sup>  
must tell you) he did offer at first very desperately, but with-  
out iudgement for looke you, sir I cast my selfe into this  
figure now he, comes violently on, and withall aduancing  
his rapier to strike, I thought to haue tooke his arme (for  
he had left his whole body to my election, and I was sure<sup>80</sup>  
he could not recouer his guard) Sir, I mist my purpose in his  
arme, rasht his doublet sleeue, ran him close by the left  
cheek, and through his haire He againe, lights me here  
(I had on, a gold cable hatband, then new come vp, which  
I wore about a murrey *French* hat I had) cuts my hatband<sup>85</sup>  
(and yet it was massie, gold-smithes worke) cuts my  
brimmes, which by good fortune (being thicke embrodered  
with gold-twist, and spangles) disappointed the force of the  
blow Neuerthelesse, it graz'd on my shoulder, takes me  
away sixe purles of an *Italian* cut-worke band I wore (cost<sup>90</sup>  
me three pound in the exchange, but three daies before)

iv vi 66 faith,] faith Qq signior,] Signior Qq 1, 2 67 differ-  
ence,] difference Qq 68 gallant,] Gallant Qq selfe—sir] selfe sir  
Qq selfe-sir Fr selfe, sir F2 P V N T A R V O L O] *Puntarvolo* Qq 1, 2  
69 name him,] name him, Qq 70 in-auspicious] inauspicious Qq  
chance] chaunce Qq 1, 2 71 to] betwixt Qq 72 Faith,] Faith Qq  
A G A M E M N O N,] *Agamemnon* Qq 73 escape,] escape Qq 75 indeed,  
sir,] indeed Sir Qq 1, 2 indeede sir Q3 76 desperately] desperately  
Qr, F2 77 iudgement] judgement Qq 1, 2 you,] you Qq sir I]  
sir, I Q3 sir, I F2 78 aduancing] aduancing Qq 1, 2 aduancing Q3  
83 haire] haire Qq againe,] again Qr againe Qq 2, 3 83-4 here]  
(I had on,] here, I had a Qq 84 hatband,] hatband Qq 1, 2 which]  
(which Qq 87 embrodered] embroydered F2 88 gold-twist] gold  
twist Qq 89 Neuerthelesse,] Neuerthelesse Qq shoulder] shoulders  
Qq 2, 3 90 wore (cost] wore, cost Qq 91 pound] pounds Qq  
exchange,] exchaunge Qr Exchange Qq 2, 3 before)] before Qq

P V N T This was a strange encounter !

F A S T Nay, you shall heare, sir with this wee both  
fell out, and breath'd Now (vpon the second signe of his  
95 assault) I betooke me to the former manner of my defence ,  
he (on the other side) abandon'd his body to the same danger,  
as before, and folloves me still with blowes But I (being  
loth to take the deadly aduantage that lay before mee of his  
left side) made a kind of *stramazoun*, ranne him vp to the  
100 hilts, through the doublet, through the shirt, and yet mist  
the skin Hee (making a reuerse blow) falls vpon my  
emboss'd girdle (I had throwne off the hangers a little  
before) strikes off a skirt of a thick-lac't sattin doublet I had  
(lin'd with some foue taffatacs) cuts off two panes, em-  
105 biôdered with pearle, rends through the drawings out of  
tisew, enters the linings, and skips the flesh

C A R L I wonder he speakes not of his wrought shirt !

F A S T Here (in the opinion of mutuall dammage) wee  
paus'd but (ere I proceed) I must tell you, signior, that  
110 (in this last encounter) not hauing leisuie to put off my  
siluer spuries, one of the rowels catcht hold of the ruffle of  
my boot, and (being *Spanish* leather, and subiect to teare)  
ouertthrowes me, rends me two pane of silke stockings (that  
I put on, being somewhat a raw morning, a peach colour and  
115 another) and strikes me some halfe inch deepe into the side  
of the calfe , Hee (seeing the bloud come) presently takes  
horse, and away I (hauing bound vp my wound with a  
peece of my wrought shirt)——

C A R L O ! comes it in there ?

120 F A S T Rid after him, and (lighting at the court-gate,

iv vi 92 strange] straunge Qq 1 2 encounter<sup>1</sup>] encounter Qq  
93 Nay,] Nay Qq heare, sir ] heare sir, Qq 94 out,] out Qq  
breath'd] breath'd Qq 96 danger,] daunger Qq 97 blowes ]  
blowes Qq 98 aduantage] aduantage Q1 10, thick lac't] thick  
lac't Qq thick --- lac't I 1 thick--lac't I 2 104 some om I 2  
off] of Q1 panes,] panes Qq embiôdered] embroydered I 2 105  
pearle] Pearles Q3 rends] rents Qq 107 shirt!] Shirt Qq 1, 2  
shirt Q3 109 you,] you Qq 112 subiect] subject Q1 114 on,]  
on Qq 116 presently] presenly F2 117 horse,] horse Qq 1, 2  
118 shirt)——] Shirt) Qq 1, 2 shirt) Q3 119 O!] O Qq in not  
in Qq 120 court-gate,] court gate Q1 Court gate Qq 2, 3

both together) embrac'd, and marcht hand in hand vp into the presence was not this businesse well carried ?

M A C I Well ? yes, and by this we can gesse what apparell the gentleman wore

P V N T 'Fore valour, it was a designement begun with <sup>125</sup> much resolution, maintain'd with as much prowesse, and ended with more humanitie How now, what saies the *Notarie* ?

S E R V He saies, he is ready, sir, he staies but your worships pleasure <sup>130</sup>

P V N T Come, we will goe to him, Monsieur Gentle-men, shall we entreat you to be witnesses ?

S O G L You shall entreat me, sir come *Resolution*

S H I F T I follow you, good *Countenance*

C A R L Come, signior, come, come <sup>135</sup>

M A C I O, that there should be fortune To clothe these men, so naked in desert !

And that the iust storme of a wretched life,

Beats 'hem not ragged, for their wretched soules,

And, since as fruitless, euen as black as coales ! <sup>140</sup>

## G R E X

M I T Why, but signior, how comes it, that F V N G O S O appear'd not with his sisters intelligence, to B R I S K E ?

C O R Mary, long of the euill angels that she gaue him, who haue indeed tempted the good simple youth, to follow

121 together] together Q2 embrac'd,] embrac'd Qq 1, 2  
122 presence ] Presence Qq was not carried ? not in Qq 123  
Well ? yes, and by] Well, by Qq 125 valour,] God Qq 127-8 the  
*Notarie*] he Qq 1, 2 hee Q3 After 128 *His seruuingman enters* (*Seru-*  
*ingman* Q1) Qq 129 He] The *Notarie* Qq saies,] saies Qq 1, 2  
syes Q3 ready,] readie Qr ready Qq 2, 3 131 Come,] Come Qr  
him,] him Qq Monsieur] Mounsieur Qr Gentlemen,] Gentlemen Qr  
132 witnesses ?] witnesses Qq 133 me, sir ] mee sir, Qq 1, 2 me  
sir, Q3 134 you,] you Qq 135 Come,] Come Qq 137 desert !]  
desert, Qq 139 ragged,] ragged Qq 140 And,] And Qq coales !]  
coales Qr coles Qq 2, 3 After 140 *Exeunt* Q1 Qq 2, 3 add 'Exit'  
to 140 All three fail to mark any exit at 134 141 Why,] Why Qq  
it,] it Qq 142 intelligence,] intelligence Qq BRISKE ?] *Briske*  
Qq 143 Mary,] Mary Qr *Marrie* Q2 *Marie* Q3 144 youth,]  
youth Qq

145 the taile of the fashion, and neglect the imposition of his friends Behold, here hee comes, very worshipfully attended and with good varietie

### Act III. Scene VII.

FVNGOSO, TAYLOR, SHOO-MAKER,  
HABERDASHER

**G**Ramecie, good shoo-maker, I'le put to strings my selfe  
Now, sir, let me see, what must you haue for this hat ?

HABER Here's the bill, sir

FVNG How does't become me ? well ?

5 TAIL Excellent, sir, as euer you had any hat in your life

FVNG Nay, you'll say so, all

HABE In faith, sir, the hat's as good as any man i' this  
towne can serue you, and will maintayne fashion as long  
ne're trust me for a groat else

10 FVNG Do's it apply well to my sute ?

TAIL Exceeding well, sir

FVNG How lik'st thou my sute, haberdasher ?

HABE By my troth, sir, 'tis very nicely well made,  
I neuer saw a sute sit better, I can tell, on

15 TAIL Nay, we haue no aite to please our friends, we

FVNG Here, haberdasher, tell this sanie

HABE Good faith, sir, it makes you haue an excellent  
body

IV VI 146 Behold,] Behold Qr attended] attended, Qq, F2  
IV VII Act HABERDASHER] SCLNA QVARIA | Enter Fungoso with  
Taylor, Shoe-maker, and Haberdasher (QUAKIA Qq 1, 2 Fungoso, Q3)  
Qq SCENE V — A Room in Deliro's House | Enter Fungoso in a new  
sute, followed by his Tailor, Shoemaker, and Haberdasher G 1 Gra-  
mercie,] Fung Gramercie Qq shoo-maker] Shoe-maker Qq put  
to strings] put too strings Qq 1, 2 put Strings to F3 But Shoe-  
maker Qq after 'selfe,' beginning a new line at 'Now, sir' 2 Now,]  
Now Qq 4 does't] doest Qq 1, 2 me ?] me Qq 1, 2 5 Excellent,]  
Excellent Qq 6 not in Qq 7 In faith,] Nay faith Qq 8 you,  
and] you And Qq 1, 2 you, And Q3 long ] long, Qq 9 trust  
me for a groat else] trustme for a groatelse I 2 11 well,] well Qq  
12 sute,] sute Qr Sute Q2 sute Q3 13 troth, sir ] troth sir Qq 14  
better,] better Qq tell,] tell Qq 16 Here,] Here Qq haberdasher,]  
Haberdasher Qr 17 faith,] faith Qq

F V N G Nay (beleeeue me) I thinke I haue as good a body  
in clothes, as another 20

T A I L You lack points, to bring your apparell together,  
sir

F V N G I'll haue points anon how now ? is't right ?

H A B E Faith, sir, 'tis too little, but vpon farther hopes  
—— Good morrow to you, sir 25

F V N G Farewell, good haberdasher Well, now master  
S N I P, let mee see your bill

### G R E X.

M I T Me thinkes he discharges his followers too thicke  
C O R O, therein he saucily imitates some great man  
I warrant you, though he turnes off them, he keeps this 30  
taylor, in place of a page, to follow him still

F V N G This bill is very reasonable, in faith (harke you,  
master S N I P) Troth, sir, I am not altogether so well  
furnisht at this present, as I could wish I were, but——If  
you'll doe mee the fauour to take part in hand, you shall 35  
haue all I haue, by this hand——

T A I L Sir

F V N G And, but giue mee credit for the rest, till the  
beginning of the next terme

T A I L O lord, sir 40

F V N G 'Fore god, and by this light, I'll pay you to the

iv vii 20 clothes,] cloths Qr cloaths Q2 clothes Q3 21 points,]  
points Qq 21-2 together, sir ] together Qq 1, 3 together Q2 24  
Faith, sir,] Faith sir Qq hopes——] hopes Qq 25 you,] you  
Qq After 25 Exit Haberdasher Q1 Qq 2, 3 add to 25 26 Fare-  
well,] Farewell Qq haberdasher ] Haberdasher, Qr Haberdasher  
Qq 2, 3 Well,] well Qq master] maister Qr 27 SNIP,] Snip Qq  
29 O,] O Qr 30 you,] you Qq 31 taylor, page,] Taylor  
Page Qq still om Qq 2, 3 32 reasonable,] reasonable Qq faith  
(harke you,] faith, harke you Qr faith hearke you Q2 fayth  
Hearke you Q3 33 master] maister Qr SNIP,] Snip Q1 Snip,  
Qq 2, 3 Troth, sir,] Troth sir Qq altogether] altogether Q2 34  
were,] were Qq 36 haue,] haue Qq this hand——] Iesu Qq 38  
And,] And Qq 40 lord,] Lord Qq 41 god,] God Qq light,]  
light Qq



vtmost, and acknowledge my selfe verie deeply engag'd to you, by the courtesie

T A I L Why, how much haue you there, sir ?

45 F V N G Mary I haue here foure angels, and fifteene shillings of white monie it's all I haue, as I hope to be blest

T A I L You will not faile me, at the next tearme, with the rest

50 F V N G No, and I doe, pray heauen, I be hang'd Let me neuer breathe againe, vpon this mortall stage, as the philosopher cals it By this are, and (as I am a gentleman) I'll hold

### G R E X.

G O R D He were an yron-hearted fellow, in my iudgement, that would not credite him vpon this volley of othes

T A I L Well, sir, I'll not sticke with any gentleman for a trifle you know what 'tis, remaines ?

F V N G I, sir, and I giue you thanks in good faith O fate ! how happie am I made in this good fortune ! Well, 60 now I'll goe seeke out Monsieur B R I S K I 'Ods so, I haue forgot ribband for my shooes, and points S'lid, what lucke's this ! how shall I doe ? Master S N I P P I, pray let me reduct some two or three shillings for points, and ribband as I am an honest man, I haue vtterly disfurnisht my selfe,

iv vii 42 engag'd] ingag'd *F*<sub>2</sub> 43 you | you *Qq* the courtesie |  
this hand *Qq* 44 Why | Why *Qq* there | there *Qq* 45 monie |  
money, *Qq* haue,] haue *Qq* I hope] 'hope *Qq* 46 blest] sin'd *Qq*  
48 me,] mee *Qq* 1, 3 me *Q*<sub>2</sub> tearme] Icarne *Qq* 1, 2 Terme *Q*<sub>3</sub>  
50 No,] No *Qq* 1, 2 No *Q*<sub>3</sub> and] an *F*<sub>2</sub> heauen | God *Qq* 51  
breathe] breath *Qq* againe,] againe *Qq* 54 fellow,] fellow *Qq*  
iudgement] iudgement *Qq* 1, 2 55 this volley of] these monstrous  
*Qq* his volley of *F*<sub>2</sub>, *F*<sub>3</sub> 56 Well,] Well *Qq* 57 'tis,] 'tis *Qq*  
58 I,] I *Qq* faith | faith, *Q*<sub>1</sub> faith *Qq* 2, 3 59 fate | God *Q*<sub>1</sub>  
God, *Qq* 2, 3 fortune | fortune *Qq* 1, 2 60 Monsieur] Moun-  
sieur *Q*<sub>1</sub> 'Ods] Gods *Qq* 61 shooes,] shoes, *Q*<sub>1</sub> shoes, *Q*<sub>2</sub> S'lid |  
S'lid *Qq* 62 this | this ? *Qq* I] we *Q*<sub>3</sub> Master] Master *Q*<sub>1</sub>  
63 points,] points *Q*<sub>1</sub> Points *Q*<sub>2</sub> poynts *Q*<sub>3</sub> ribband | Ribband,  
*Qq* 1, 2 Rybband *Q*<sub>3</sub> Ribbands *F*<sub>3</sub> 64 as I man | by Iesu  
*Qq* selfe,] selfe *Qq*

in the default of memorie, pray' le'me be beholding to you, 65  
it shall come home i' the bill, beleue me

T A I L Faith, sir, I can hardly depart with ready mony,  
but I'le take vp, and send you some by my boy, presently  
What colour'd ribband would you haue ?

F V N G What you shall thinke meet & your iudgement, 70  
sir, to my sute

T A I L Well, I'le send you some presently

F V N G And points too, sir ?

T A I L And points too, sir

F V N G Good lbrd ! how shall I studie to deserue this 75  
kindnesse of you, sir ? Pray, let your youth make haste, for  
I should haue done a businesse an houre since, that I doubt  
I shall come too late Now, in good faith, I am exceeding  
proud of my sute

# G R E X.

C O R Doe you obserue the plunges, that this poore 80  
gallant is put to (signior) to purchase the fashion ?

M I T I, and to bee still a fashion behinde with the world,  
that's the sport

C O R Stay O here they come, from *seal'd*, and *deliuer'd*

iv vii 65 memorie,] memorie, Qq 2, 3 pray'] pray, Qq 1, 2  
pray Q3 (cf iv viii 84) 66 bill,] bill Q1 Bill Qq 2, 3 67 Faith,]  
Faith Qq ready not in Qq 68 vp,] vp Qq 1, 2 boy,] boy Qq  
70 iudgement, sir,] iudgement Sir Qq 1, 2 iudgement sir Q3 73. 74  
too,] too Qq After 74 Exit Taylor Q1 Qq 2, 3 add to 74 75  
lord !] Lord Q1 Lord, Qq 2, 3 76 of you, sir ?] of you sir Qq 1,  
2 of you sir ? Q3 Pray,] Pray Qq, F2 77 houre] hower Q1  
78 Now,] Now Qq faith,] truth Qq exceeding] exceedingly Qq 2, 3  
After 79 Exit Q1 Qq add to 78 80 plunges,] plunges Qq 81  
put to] put too Qq fashion ?] Fashion Qq, 1 2 82 with om Qq  
2, 3 84 come,] come Qq seal'd,] seal'd Q1 Seal'd Qq 2, 3

*Act III. Scene VIII.*

PVNTARVOLO, FASTIDIUS BRISKE, SER-  
VANTS, CARLO, SOGLIARDO, MACILENTE,  
SHIFT

*To them*

FVNGOSO

WELL, now my whole venter is forth I will resolute to  
depart shortly

FAST Faith, sir PVNTARVOLO, goe to the court,  
and take leaue of the ladies first

5 PVNT I care not, if it be this afternoones labour  
Where is CARLO?

FAST Here he comes

CARL Faith, gallants, I am perswading this gentleman  
to turne courtier He is a man of faire reuenue, and his  
10 estate will beare the charge well Besides, for his other  
gifts of the minde, or so, why, they are as nature lent him  
'hem, pure, simple, without any artificiall drug or mixture  
of these two thred-bare beggarly qualities, learning, and  
knowledge, and therefore the more accomodate, and  
15 genuine Now, for the life it selfe

FAST O, the most celestiaall, and full of wonder, and  
delight, that can be imagin'd, signior, beyond all thought,  
and apprehension of pleasure! A man liues there, in that

IV VIII Act FVNGOSO ] SCENA QUINTA | Enter Puntaruolo, Fas-  
tidius Briske, seruingmen with the Dog (QUINTA Qq 1, 2 Puntaruolo  
Qq 1, 2) Qq SCENE VI — Puntaruolo's Lodgings | Enter Puntaruolo,  
Fastidious Briske in a new suit, and Servants, with the dog G To them  
not in Qq, F3 F3 runs on the names Shift, Fungoso 1 Well,  
Punt Well Qq venter] venture Q3, F3 3 Faith ] Faith Qq  
PVNTARVOLO,] Puntaruolo Qq 1, 3 Puntaruolo Q2 5 not,] not Qq  
labour ] labor Qq 2, 3 6 Where] where Qq 2, 3 After 7 Enter  
Carlo, Sogliardo, Shift, and Macilente Qq 8 Faith,] Faith Qq 9  
courtier He] Courtier, he Qq 10 well Besides,] well, besides Qq  
12 artificiall] Artificiall Qq 13 thred-bare] thredbare Qq beg-  
garly] beggerly Qq, F2 learning,] Learning Qq 14 knowledge]  
Knowledge Qq accomodate,] accomodate Qq 15 genuine] Genuine  
Qq Now,] Now Qq 16 FAST ] Fact Q3 celestiaall] Celestiaall  
Qq wonder,] wonder Qq 17 wonder Qq 2, 3 17 delight,] delight Qq  
imagin'd,] imagin'd Qq thought,] thought Qq 18 pleasure ]  
Pleasure Qq there,] there Qq

diuine rapture, that hee will thinke himselfe 1' the ninth  
 heauen for the time, and lose all sense of mortalitie what- 20  
 soeuer, when he shall behold such glorious (and almost  
 immortall) beauties, heare such angelicall and harmonious  
 voyces, discourse with such flowing and *ambrosian* spirits,  
 whose wits are as suddaine as lightning, and humorous as  
*nectar*, Oh it makes a man al *quintessence*, and *flame*, & 25  
 lifts him vp (in a moment) to the verie christall crowne of  
 the skie, where (houering in the strength of his imagination)  
 he shall behold all the delights of the H E S P E R I D E S, the  
*Insulæ Fortunatæ*, A D O N I S gardens, *Tempe* or what else  
 (confin'd within the amplest verge of *poesie*), to bee meere 30  
*umbræ*, and imperfect figures, conferr'd with the most  
 essentiall felicitie of your court

M A C I Well, this *Encomion* was not extemporall, it  
 came too perfectly off

C A R L Besides, sir, you shall neuer need to goe to a hot- 35  
 house, you shall sweat there with courting your mistresse,  
 or losing your monie at *primero*, as well as in all the stoues  
 in *Sweden* Mary this, sir, you must euer be sure to carrie  
 a good strong perfume about you, that your mistresse dogge  
 may smell you out amongst the rest, and (in making loue 40  
 to her) neuer feare to be out for you may haue a pipe of  
 tabacco, or a base violl shall hang o' the wall, of purpose,  
 will put you in presently The trickes your *Resolution* has  
 taught you in tabacco, (the *whiffe*, and those sleights) will  
 stand you in verie good ornament there 45

F A S T I, to some perhaps but, and hee should come  
 to my mistresse with tabacco (this gentleman knowes)

iv viii 19 diuine] deuine Qr rapture] *Rapture* Qq ninth] third  
 Qq 20 lose] loose Qq whatsoeuer,] whatsoeuer, F2 23 am-  
 brosian] *Ambrosian* Qq, F2 *ambrosian* Fi 24 are not in Qq  
 lightning, and] lightningand Q3 25 *quintessence*,] *Quintessence* Qq  
 flame] *Flame* Qq 1, 2 *Fleame* Q3 26-7 of the] o' the Qq 27  
 imagination] *Imagination* Qq 29 *Tempe*] *Tempe*, Qq 31 *umbræ*,]  
*Vmbræ* Qq 2, 3 33 Well,] Wel Qr Wel, Qq 2, 3 *Encomion*] EN-  
 COMION Qq 35 Besides,] Besides Qq 37 losing] loosing Qq 38  
*Sweden*] *Flaunders* Qq this,] this Qq 39 mistresse] Mistresses F3  
 42 wall,] wall Qq 45 there corr Fi, F2 there? Qq, Fi originally  
 46 perhaps] per haps Qq 2, 3 and] an' F2 (so 56)

shee'ld reply vpon him, yfaith O, (by this bight sunne)  
 shee has the most acute, readie, and facetious wit, that—  
 50 tut there's no spirit able to stand her You can report it,  
 signior, you haue seene her ?

P V N T Then can hee report no lesse, out of his iudge-  
 ment, I assure him

M A C I Troth, I like her well enough, but shee's too selfe-  
 55 conceited, me thinkes

F A S T I indeed, shee's a little too selfe-conceited, and  
 'twere not for that humour, she were the most-to-be-  
 admir'd ladie in the world

P V N T Indeed, it is a humour that takes from her  
 60 other excellencies

M A C I Why, it may easily be made to forsake her, in my  
 thought

F A S T Easily, sir ? then are all impossibilities easie

M A C I You conclude too quicke vpon me, signior, what  
 65 will you say, if I make it so perspicuously appeare now,  
 that your selfe shall confesse nothing more possible ?

F A S T Mary, I will say, I will both applaud, and admire  
 you for it

69 P V N T And I will second him, in the admiration

*They* M A C I Why, I'le shew you, gentlemen C A R L O, come  
*whisper* hither

S O G L Good faith, I haue a great humor to the court  
 what thinkes my *Resolution* ? shall I aduenture ?

iv viii 48 him,] him Qq O,] Oh, Qr Oh Qq 2, 3 49-50 that—  
 tut] that 8 tut Q3 50 there s no] there sno Q3 it,] it Qq 52  
 lesse,] lesse Qq iudgement] judgement Qq 1, 2 51 Troth,] Troth Qq  
 55 -conceited,] -conceited Qq 57, 59 humour] Humor Qq 57 most-  
 to-be-admir'd] most to be admir'd Qq 59 Indeed,] Indeed Qq 61  
 Why,] Why Qr Why Qq 2, 3 her,] her Qq 63 Easily,] Easily Qq  
 64 me,] me Qq signior,] signior, F2 65 say,] say Qq per-  
 spicuously] conspicuously Qq 2, 3 66 possible ?] possible Qq 67  
 Mary,] Marry Qr Mary Qq 2, 3 I will for it *italized in Qq*  
 applaud] *applaud you* Qq 69 him,] him Qq in the admiration *not*  
*in Qq* 70 Why,] Why Qq you,] you Qq gentlemen] Gentlemen,  
 Qr Gentlemen Qq 2, 3 CARLO,] Carlo Qr 71 hither] hither Qr  
*They whisper*] *Macilente, Carlo, Puntarvolo, and Briske, whisper* Qq in  
 text after 71 72 faith,] faith Qq humor] Humour F2 court]  
 Court, Qq 73 *Resolution* ?] *Resolution*, Qq 2, 3

SHIFT Troth, *Countenance*, as you please, the place is  
a place of good reputation, and capacitie 75

SOGL O, my trickes in tabacco (as CARLO sayes) will  
shew excellent there

SHIFT Why, you may goe with these gentlemen ncw,  
and see fashions and after, as you shall s correspondence

SOGL You say true You will goe with me, *Resolution* ? 80

SHIFT I will meet you, *Countenance*, about three or  
foure of clocke, but, to say to goe with you I cannot, for  
(as I am APPLE-IOHN) I am to goe before the *Cocatrice*  
you saw this morning, and therefore pray', present mee  
excus'd, good *Countenance* • 85

SOGL Farewell, good *Resolution*, but faile not to meet

SHIFT As I lue

PVNT Admirably excellent !

MACI If you can but perswade SOGLIARDO to  
court, there's all now • 90

CARL O let me alone, that's my taske

FAST Now, by wit, MACILENTE, it's aboue  
measure excellent 'twill be the onely court-exploit that  
euer prou'd courtier ingenious

PVNT Vpon my soule, it puts the ladie quite out of her 95  
humour, and we shall laugh with iudgement

CARL Come, the gentleman was of himselfe resolu'd to  
goe with you, afoie I mou'd it

MACI Why then, gallants, you two, and CARLO, goe  
afore to prepare the iest SOGLIARDO, and I will come 100  
some while after you

iv viii 74 Troth,] Troth Qq 75 reputation,] Reputation Qq 76  
O,] O Qq 2, 3 78 Why,] Why Qq 79 fashions ] fashions, Qq  
so me,] me Qq 81 you,] you Qq 82 of clocke,] aclock, F2 can-  
not,] cannot, Qq 2, 3 83 APPLE-IOHN] Apple Iohn Qq 84 pray',  
Ff pray, Qq 85 excus'd,] excus'd Qq 86 Farewell,] Farewell Qq  
87 Exit Shift add Q1 After 87 They breake silence Q1 They breake  
silence Exit Shift Qq 2, 3 88 Admirably] Admiraby F1 excel-  
lent ] excellent Qq 90 court] the Court Qq 92 Now, by wit ]  
Now by Iesu Qq 93 court-exploit] Courtly exploit Qq 94 prou'd]  
prou'd Q2 95 soule,] soule Qq the ladie] my Lady Q3 96  
humour] Humor Qq iudgement] iudgement Qq 1, 2 98 mou'd]  
mou'd Q2 99 then,] then Qq two,] two Qq CARLO,] Carlo Qq  
100 iest] iest Q1 iest Q2 SOGLIARDO,] Sogliardo Qq

CARL Pardon me, I am not for the court

PVNT That's true CARLO comes not at court,  
indeed Well, you shall leaue it to the facultie of monsieur  
105 BRISKE, and my selfe, vpon our liues wee will manage it  
happily CARLO shall bespeake supper, at the Mitre,  
against we come backe where we will meet, and dimple our  
cheekes with laughter at the successe

CARL I, but will you all promise to come ?

110 PVNT My selfe shall undertake for them he that  
failes, let his reputation lye vnder the lash of thy tongue

CARL Gods so', looke who comes here !

SOGL What, nephew !

FVNG Vncle, god saue you, did you see a gentleman,  
115 one Monsieur BRISKE ? a courtier, he goes in such a sute  
as I doe

SOGL Here is the gentleman, nephew, but not in such  
a sute

*He* FVNG Another sute !

*swounes* SOGL How now, nephew ?

121 FAST Would you speake to me, sir ?

CARL I, when he has recouered himselfe, poore poll

PVNT Some *Rosa-solis*

MACI How now, signior ?

125 FVNG I am not well, sir

MACI Why, this it is, to dogge the fashion

CARL Nay, come gentlemen, remember your affaires,  
his disease is nothing but the *fluxe* of apparell

iv viii 102 the court *corr* Fr, F2 the Court Qq court l r originally  
103 court, *corr* Fr, F2 the Court Qq court l r originally 104  
indeed ] indeed Qq 2, 3 Well ] well Qq facultie ] facultie Qq mon-  
sieur ] Mounsieur Q1 105 selfe, ] selfe, Qq, F2 106 supper, ] supper  
Q1 Supper Qq 2, 3 Mitre, *corr* Fr, F2 Miter Q1 Mitre Qq 2, 3  
Miter, Fr originally 109 come ? ] come Qq 110 undertake *corr*  
Fr, F2 manfrede it Qq, Fr originally 112 so' ] so l 2 here ] here  
Q1 here ? Qq 2, 3 After 112 Enter l ungoso Qq 113 nephew ! ]  
Nephew ? Qq 114 god ] God Qq, l 2 115 courtier *corr* l r, l 2  
Courtier Qq, Fr originally 117 gentleman, ] Gentleman Qq 119  
st dir *swounes* ] Swounes Q3 120 now ] now Qq 121 me ] mee  
Q1 me Qq 2, 3 122 recouered ] recouer d Qq 2, 3 recouerd l 2  
himselfe, *corr* Fr, F2 himselfe Qq, l r originally 124 now, ] now  
Qq 125 well, ] well Qq 126 Why, ] Why Qq dogge ] dogd l 3  
127 Nay, ] Nay Qq

P V N T Sirs, returne to the lodging, keepe the cat safe  
I'll be the dogs *Guardian* my selfe 130

S O G L Nephew, will you goe to court with vs? these  
gentlemen, and I are for the court nay, be not so melan-  
choly

F V N G By gods lid, I thinke no man in christendome  
has that rascally fortune that I haue 135

M A C I Faith, your sute is well enough, signior

F V N G Nay, not for that, I protest, but I had an  
errand to Monsieur F A S T I D I V S, and I haue forgot it

M A C I Why, goe along to court with vs, and remember  
it, come Gentlemen, you\*three take one boat, and S O- 140  
G L I A R D O and I will take another we shall be there  
instantly

F A S T Content good sir, vouchsafe vs your pleasance

P V N T Farewell, C A R L O, remember

C A R L, I warrant you would I had one of *Kemps*' 145  
shoes to throw after you

P V N T Good *Fortune* will close the eyes of our iest, feare  
not and we shall frolicke

## G R E X.

M I T This M A C I L E N T E, signior, begins to bee more  
sociable on a suddaine, mee thinkes, then hee was before 150  
there's some portent in't, I beleue

C O R O, hee's a fellow of a strange nature Now do's hee  
(in this calme of his humour) plot, and store vp a world of  
malicious thoughts in his braine, till hee is so full with 'hem,

IV viii 129 safe corr F1, F2 safe, Qq, F1 originally 130  
*Exeunt Seruingmen* add Qq 131 court] the Court Qq vs? vs, Qq  
132 gentlemen,] Gentlemen Qq nay,] nay Qq 134 gods lid,] Gods  
lid Qq 136 Faith,] Faith Qq enough,] enough Qq 137 that,]  
that Qq protest, corr F1, F2 protest, Qq, F1 originally 139  
Why,] Why Qq court] the Court Qq 140 come Gentlemen] come  
Gentlemen F3 143 sir,] Sir Qq 144 Farewell,] Farewell Qq 147  
iest] iest Qq 148 *Exeunt* add Qq 149 MACILENTE,] *Macilente* Qq  
signior,] Signior Q1 150 suddaine,] suddaine Qq then] than Qq,  
F2 before,] before, Qq 152 O] O Qq strange] strange Qq 2, 3  
153 humour) plot,] Humor) plot Qq 154 with 'hem] with 'hum Q3



155 that you shall see the very torrent of his enuie breake forth  
like a land-floud and, against the course of all then  
affections oppose it selfe so violently, that you will almost  
haue wonder to thinke, how 'tis possible the current of their  
dispositions shall receiue so quick, and strong an alteration  
160 M I T I mary, sir, this is that, on which my expectation  
has dwelt al this while for I must tel you, signior (though  
I was loth to interrupt the *Scene*) yet I made it a question  
in mine owne priuate discourse, how he should properly call  
it, *Every man out of his Humour*, when I saw all his actors so  
165 strongly pursue, and continue their humours?

C O R Why, therein his art 'appeares most full of lustre,  
and appiocheth neerest the life especially, when in the  
flame, and height of their humours, they are laid flat, it fils  
the eye better, and with more contentment How tedious  
170 a sight were it to behold a proud exalted tree lopt, and cut  
'downe by degrees, when it might bee feld in a moment?  
and to set the axe to it before it came to that pride, and  
fulnesse, were, as not to haue it grow

M I T Well, I shall long till I see this fall, you talke of  
175 C O R To helpe your longing, signior, let your imagina-  
tion be swifter then a pair of oares and by this, suppose  
P V N T A R V O L O, B R I S K I, F V N G O S O, and the dogge  
ariu'd at the court gate, and going vp to the great chamber  
M A C I L E N T E, and S O G L I A R D O, wee'll leaue them  
180 on the water, till possibilitie and naturall means may land  
'hem Here come the gallants, now prepare your expecta-  
tion

IV VIII 155 enuie,] Enuie Qr forth,] forth, Qq 156 like a land-  
floud not in Qq and,] and Qq 158 wonder,] wonder Qq 2, 3  
thinke,] thinke Qq 159 quick,] quicke Qr quick Qq 2, 3, 1 2 160  
mary,] mairy Qq that,] that Qq 161 you,] you Qq 162 priuate,]  
priuat Q2 164 Humour,] Humor Qq 165 pursue,] pursue Qq  
humours,] Humors Qq 1, 2 humors Q3 166 Why,] Why Qq 167  
life,] life Qq especially,] especially Qq 168 flume,] flume Qq  
humours,] Humors Qq 170 lopt,] lopt Qq 171 to it,] to it, Qq  
pride,] pride Qq, F2 173 were,] were Qq 174 Well,] Well Qq 1, 2  
fall,] fall Qq 176 then,] than Qq 1, 2, 1 2 oares,] Oares Qq  
177 PUNTARVOLO,] Puntarvolo Qq 1, 2 dogge,] Dog, Qq 1, 2 great,]  
great Q3 179 MACILENTE,] Macilente Qq 180 water,] water Qq  
till,] till Q3 181 the om Q3 expectation,] Expectation Q,

Act v. Scene 1.

PVNTARVOLO, FASTIDIUS BRISKE, FVN-  
GOSO, GROOME, MACILENTE,  
SOGLIARDO

COME, gentles Signior, you are sufficiently instructed  
FAST Who, I, sir?

PVNT No, this gentleman But stay, I take thought  
how to bestow my dogge, he is no competent attendant for  
the presence 5

FAST Masse, that's true indeed, knight, you must not  
carrie him into the presence

PVNT I know it, and I (like a dull beast) forgot to bring  
one of my cormorants to attend me

FAST Why, you were best leaue him at the porters lodge

PVNT Not so his worth is too well knowne amongst  
them, to bee forth-comming

FAST Slight, how'll you doe then?

PVNT I must leaue him with one, that is ignorant of his  
qualitie, if I wil haue him to be safe And see! Here comes  
one that will carrie coales, *ergo*, will hold my dogge My  
honest friend, may I commit the tuition of this dogge to thy  
prudent care?

GROO You may, if you please, sir 20

PVNT Pray thee, let me find thee here at my returne

V 1 Act SOGLIARDO ] ACTVS QVINTVS, SCENA PRIMA | *Enter Puntarvolo, Fastidius Briske, Fungoso, and the Dog* (ACTUS QUINTUS, Qq 1, 2)  
Qq ACT V | SCENE 1—*The Palace Stairs* | *Enter Puntarvolo, with his dog, followed by Fastidious Brisk and Fungoso* G 1 Come,]  
Punt Come Qq gentles ] Lordings Qq Gentle, F3 Signior,] Signior  
Qq 2 Who, I,] Who I Qq 1, 2 Who, I Q3 6 Masse,] Masse Qq  
indeed,] in deed Qr indeed Qq 2, 3 10 Why,] Why Qq you were  
corr Fr you're Qq, Fr originally, F2 15 one,] one Qq 16 see!]  
see, Qq 1, 2 see Q3 Here] Heres Q2 17 that] thac Q2 After  
19 Enter a Groome with a basket Qq 20 may,] may Qq please,]  
please Qq 21–93 Q3 transposes Nw verso (21 'Punt Pray thee'—57  
'her Fanne, when') and Nw (57 'she laughs'—93 'make it appeare')  
See above, p 409 21 Pray thee, corr Fr Pray thee Qq, Fr originally, F2

it shall not bee long, till I will ease thee of thy imployment,  
and please thee Forth, gentles

F A S T Why, but will you leaue him with so slight com-  
25 mand, and infuse no more charge, vpon the fellow ?

P V N T Charge ? no, there were no policie in that  
that were to let him know the value of the gemme he holds,  
and so, to tempt fraile nature against her disposition No,  
pray thee let thy honestie be sweet, as it shall be short

30 G R O O Yes, sir

P V N T But harke you gallants, and chiefly Monsieur  
B R I S K E When we come in eye-shot; or presence of this  
ladie, let not other matters carrie vs from our proiect but  
(if wee can) single her forth to some place——

35 F A S T I warrant you

P V N T And bee not too suddaine, but let the deuice  
induce it selfe with good circumstance On

F V N G Is this the way ? good truth, here be fine hangings

G R O O Honestie sweet, and short ? mary it shall, sir,  
40 doubt you not for euen at this instant if one would giue  
mee twentie pounds, I would not deliuer him, ther's for  
the sweet but now, if any man come offer me but two  
pence, he shall haue him, ther's for the short, now Slid,  
what a mad humorous gentleman is this to leaue his dogge  
45 with me ? I could run away with him now, and hee were  
worth any thing

M A C I Come on, signior, now prepare to court this all-  
witted ladie, most naturally, and like your selfe

v 1 22 ease] Ease Qq imployment] (mploiment Qq 25 please]  
Please Qq Forth,] Forth Qq gentles] Gentiles I } 25 charge ]  
charge Qq 26 no, Qq corr I 1 no, I 1 originally, I 2 that ] that,  
Qq 28 tempt] temp Qr 29 sweet as it shall be short, sweet and  
short Qq 30 yes,] Yes Qq 1, 2 yes Q3 32 Briske ] Brisk Q1  
(an ill-printed colon ?) Briske Q2 Briske Q3 -shot ] -shot Qq 33  
other] others Qq 2, 3 proiect] Project Qq 1, 2 34 place ] place  
Qq 37 circumstance On] Circumstance on Qq 38 truth ] truth  
Qq After 38 Lacunt *Puntaruolo* Briske, I *ungoso* Qq 39 Honestie  
sweet,] Honestie, Sweet Qq shall,] shall Qq 42 sweet corr I 1  
Sweet Qq sweet, I 1 originally, I 2 42-3 two pence ] two-pence Qq  
43 short, corr I 1 Short Qq, short I 1 originally, I 2 Slid] S bloud  
Qq 45 me ?] me Qq 1, 2 now ] now Qq and] an I 2 (so 19) 46  
thing ] thing well, I pray God send him quickly againe ] Enter *Maci-  
lente and Sogharido* Qq 47 on,] on Qq 48 naturally,] Naturally Qq

S O G L Faith, and you say the word, I'll begin to her  
in tabacco 50

M A C I O, fie on't no You shall begin with, *How does  
my sweet ladie?* or, *Why are you so melancholy, Madame?*  
though shee bee verie merrie, it's all one be sure to kisse  
your hand often inough, pray for her health, and tell her,  
how *more then most faire* she is Screw your face at' one side 55  
thus, and protest, let her fleere, and looke a skaunce, and  
hide her teeth with her fanne, when she laughs a fit, to bring  
her into more matter, that's nothing you must talke  
forward (though it be without sense, so it be without  
blushing) 'tis most court-like, and well 60

S O G L But shall I not vse tabacco at all?

M A C I O, by no meanes, 'twill but make your breath  
suspected, and that you vse it onely to confound the ranke-  
nesse of that

S O G L Nay, I'll be aduis'd, sir, by my friends 65

M A C I Gods my life see, where sir P V N T A R S dog is

G R O O I would the gentleman would returne for his  
follower here, I'll leaue him to his fortunes else

M A C I S'heart, 'twere the onely true iest in the world  
to poison him now ha? by this hand, I'll doe it, if I could 70  
but get him of the fellow Signior S O G L I A R D O, walke  
aside, and thinke vpon some deuce, to entertaine the ladie  
with

S O G L So I doe, sir

M A C I How now, mine honest friend? whose dog 75  
keeper art thou?

G R O O Dogge-keeper, sir? I hope I scorne that yfaith

v 1 49 Faith,] Faith Qq 51 on't ] on't Qr on't, Q2 on't Q3  
no You corr Fr no you Qq, Fr originally, F2 52 ladie?] Ladie  
Qq you so] youso Q2 melancholy,] melancholly Qq 54 inough]  
enough Qq 55 how Qq, corr Fr how, Fr originally, F2 then] than  
Qq, F2 is] is Qq at' one] a' one Qq 56 fleere,] fleere Qq  
a skaunce] a sciew F2, F3 58 matter,] matter, Qq 60 court-like]  
Courtlike Qq 63 suspected,] suspected, Qq that you] that that  
you Q3 65 aduis'd, sir,] aduis'd sir Qq 66 see,] see Qq 69  
S'heart, om F2 iest] iest Qq 1, 2 70 this hand,] Gods will Qq 72  
deuce,] deuse Qq 74 doe,] doe Qq 1, 2 do Q3 Sog walks off,  
meditating add Qq 75 now,] now Qq 77 -keeper ] keeper Qq

78 MACI Why? do'st thou not keepe a dogge?

*Hee  
throwes  
off the  
dogge*

GROO Sir, now I doe, and now I doe not I thinke this  
be sweet and short Make me his dogge-keeper?

MACI This is excellent, aboue expectation nay stay,  
sir, you'd bee traauailing, but I'll giue you a dramme shall  
shorten your voyage here So sir, I'll be bold to take my  
leau of you Now to the *Turkes* court in the deuils name,  
85 for you shall neuer goe o' gods name SOGLIARDO,  
come

SOGL I ha' 't yfaith now, will sting it

MACI Take heed you leese it not, signior, ere you come  
there preserue it

### GREX.

90 CORD How like you this first exploit of his?

MIRIS O, a piece of true enuie but I expect the  
issue of the other deuice

CORD Here they come, will make it appeare

### Act V. Scene II.

SAVIOLINA, PUNARVOLO, FASTIDIUS

BRISKI, FUNGOSO,

*To them*

MACILENII, SOGLIARDO

WHy, I thought, sir PUNARVOLO, you had bin  
gone your voyage?

PVNT Deare, and most amiable ladie, your diuine

v 1 79 st dir *Hee dogge*] *Throwes off the Dogge, & Exit (Throwe  
Dog, exit Q3) Qq in text after 80 80 short Make Short  
make Qq 81 excellent,] excellent Qq 1, 2 excellent Q3 stay,] stay  
Qq 82 traauailing] traueiling Q3 travelling I 3 8, here So]  
here so Qq 84 you Now] you now Qq deuils] Deuils Qq 1, 2  
duels Q3 85 o' gods] on Gods Qq After ' name ] [Kicks him out ]  
Qq (Kicks Q3) 88 not,] not Qq 89 Lxeunt add Qq 91 en-  
uie ] Enuie, Qq v 11 Act SOGLIARDO ] SCENA SECUNDA ] Enter  
Puntarvolo, Sauolhna, Fastidius Briski, Fungoso (SECUNDA Qq 1, 2  
Sauolhna Q3 Fastidius Q3) Qq SCENE II — In Apartment in the  
Palace ] Enter Saviolina, Puntarvolo Fastidius Brisk, and Fungoso G  
To them add Ff, in F1 ranged with the name of Sogliardo who enters  
with Macilente at l 62 in F2 incorrectly ranged with the first line of  
names 1 Why,] Sam Why (Wy Qx) Qq thought,] thought Qq  
PVNTARVOLO] Puntarvolo Qq bin] been Qq beene l 2*

beauties doe bind me to those offices, that I cannot depart when I would 5

S A V I 'Tis most court-like spoken, sir but how might we do to haue a sight of your dogge, and cat ?

F A S T His dogge is in the court, ladie

S A V I And not your cat ? how dare you trust her behind you, sir ? 10

P V N T Troth, madame, shee hath sore eyes, and shee doth keepe her chamber mary I haue left her vnder sufficient guard, there are two of my followers to attend her

S A V I I'le giue you some water for her eyes when doe you goe, sir ? 15

P V N T Certes, sweet ladie, I know not

F A S T He doth stay the rather, madame, to present your acute iudgement with so courtly, and wel-parted a gentleman, as yet your lady-ship hath neuer seene

S A V I What's hee, gentle Monsieur B R I S K E ? not 20 that gentleman ?

F A S T No ladie, this is a kinsman to iustice *Silence*

P V N T Pray' sir, giue me leaue to report him he's a gentleman (ladie) of that rare and admirable facultie, as (I protest) I know not his like in *Europe* hee is exceedingly 25 valiant, an excellent scholler, and so exactly trauail'd, that hee is able in discourse, to deliuer you a modell of any princes court in the world 'speakes the languages with that puritie of phrase, and facilitie of accent, that it breeds astonishment his wit, the most exuberant, and 30 (aboue wonder) pleasant, of all that euer entred the concaue of this eare

v 1 6 court-like spoken, sir ] Courtlke spoken sir, Qq 7 dogge,]  
Dog Qq 8 FAST ] Fact Q3 dogge is] Dogge's Qq 9 how dare]  
howdare F2 10 you,] you Qq 11 Troth, madame,] Troth Madame  
Qq 12 doth] dooth Qq 2, 3 13 guard,] guard Qq followers]  
Hinds Qq 15 goe,] goe Qq 1, 2 go Q3 16 Certes,] Certes Qq 17  
FAST ] Fact Q3 rather,] rather Qq 18 acute] Acute Qq iudge-  
ment] judgement Qq 1, 2 19 lady-ship] Ladiship Qq 20 Monsieur]  
Mounsieur Qq 2, 3 22 to] of Qq 23 sir,] sir Q3 he's corr F1,  
F2 hee's Qq h'is F1 originally 24 facultie] facultie Qq 26 an]  
and F3 trauail'd] travel'd F3 29 phrase] Phrase Qq 1, 2 Phrase  
Q3 accent] Accent Qq

FAST 'Tis most true, ladie mary, he is no such excellent proper man

35 P V N T His trauailes haue chang'd his complexion, madame

S A V I O, sir P V N T A R V O L O, you must thinke, euery man was not borne to haue my sciuant B R I S K E S feature

40 P V N T But that which transcends all, ladie, hee doth so peerelessly imitate any manner of person for gesture, action, passion, or whateuer——

FAST I, especially a rusticke, or a clowne, madame, that it is not possible for the sharpest sighted wit (in the  
45 world) to discerne any sparkes of the gentleman in him, when he does it

S A V I O, Monsieur B R I S K E, be not so tyrannous to confine all wits within the compasse of your owne not find the sparkes of a gentleman in him, if he be a gentleman?

50 F V N G No in truth (sweet ladie) I beleue you cannot

S A V I Doe you beleue so? why, I can find sparkes of a gentleman in you, sir

P V N T I, he is a gentleman, madame, and a reueler

F V N G Indeed, I thinke I haue seene your ladieship at  
55 our reuels

S A V I Like enough, sir but would I might see this wonder you talke of may one haue a sight of him, for any reasonable summe?

P V N T Yes, madame, he will arriue presently

60 S A V I What, and shall we see him (clowne it)

FAST I faith (sweet ladie) that you shall see, here he comes

v n 33 true, ladie mary,] true Ladie mary Oq 35 trauailes]  
Travels F3 37 O,] O Qq P V N T A R V O L O] Pantarcolo Oq thinke,]  
thinke Qq 40 doth] dooth Q2 42 whateuer] what euer Oq 43  
rusticke, clowne,] Rusticke Clowne Oq 44 wit] with Q3  
47 Monsieur] Monsieur Qq 2, 3 51 why,] why Qq 52 you,]  
you Qq 53 gentleman,] Gentleman Qq 54 Indeed,] Indeed Qq  
56 Like] Lik Q3 enough,] enough Q1 enough Qq 2 3 57 him,]  
him Qq 59 Yes,] Yes Qq 61 see,] see Qq After 62 L. to Macilente  
with Soghardo Qq

P V N T This is he<sup>1</sup> pray obserue him, ladie

S A V I Beshrew me, he clownes it properly indeed

P V N T Nay, marke his courtship 65

S O G L How does my sweet ladie<sup>2</sup> hote, and moyst<sup>3</sup> beautiful and lustie<sup>4</sup> ha<sup>5</sup>

S A V I Beautiful, and it please you, s<sup>6</sup>, but not lustie

S O G L O ho, ladie, it pleases you to say so in truth and how does my sweet ladie<sup>7</sup> in health<sup>8</sup> *Bona roba, quæso, que 70 nouvelles<sup>9</sup> que nouvelles<sup>10</sup>* sweet creature

S A V I O excellent why gallants, is this hee that cannot bee decipher'd<sup>11</sup> they were verie bleare-witted, yfaith, that could not discerne the gentleman in him

P V N T But, doe you, in earnest, ladie<sup>12</sup> 75

S A V I Doe I, sir<sup>13</sup> why, if you had any true court- iudgement in the carriage of his eye, and that inward power that formes his countenance, you might perceiue his counterfeiting as cleere, as the noone-day Alas——Nay, if you would haue tryed my wit, indeed, you should neuer 80 haue told me he was a gentleman, but presented him for a true clowne indeede, and then haue seene if I could haue decipher'd him

F A S T 'Fore god, hei ladiship sayes true (knight<sup>14</sup>) but does he not affect the clowne most naturally, mistresse<sup>15</sup> 85

P V N T O, shee cannot but affirme that, out of the bountie of her iudgement

S A V I Nay, out of doubt hee does well, for a gentleman, to imitate, but I warrant you, he becomes his natural carriage of the gentleman, much better then his clownerie 90

v 11 63 he<sup>1</sup>] hee, Q<sup>1</sup> he, Q<sup>2</sup> 2, 3 him,] him Q<sup>3</sup> 66 ladie<sup>2</sup>] Ladie, Q<sup>4</sup> 1, 2 Lady, Q<sup>3</sup> hote lustie<sup>4</sup> italicized in Q<sup>4</sup> hote Q<sup>4</sup> hot F<sup>2</sup> 68 Beautifull,] Beautifull Q<sup>4</sup> and] an' F<sup>2</sup> you ] you Q<sup>4</sup> lustie] lustie Q<sup>4</sup> 69 ho,] ho Q<sup>4</sup> 70 ladie<sup>2</sup>] Ladie, Q<sup>4</sup> 1, 2 Lady, Q<sup>3</sup> quæso,] quæso<sup>2</sup> Q<sup>4</sup> 71 nouvelles<sup>9</sup> nouvelles<sup>10</sup>] Nouvelles<sup>9</sup> Nouvelles<sup>10</sup> Q<sup>4</sup> 73-4 -witted, yfaith,] -witted yfaith Q<sup>4</sup> 75 But,] But Q<sup>4</sup> you,] you, Q<sup>2</sup> earnest,] earnest Q<sup>4</sup> 76 I,] I Q<sup>4</sup> why,] why Q<sup>4</sup> 77 -iudgement] judgement Q<sup>4</sup> 1, 2 79 coun- terfeiting] counterfeiting Q<sup>4</sup> 1, 2 cleere,] cleere Q<sup>4</sup> noone-day] noone day Q<sup>4</sup> Alas——Nay,] Alas, Nay Q<sup>4</sup> 80 wit,] Wit Q<sup>4</sup> 84 god,] God Q<sup>4</sup> (knight<sup>14</sup>) ] (knight) F<sup>2</sup> 88 Nay,] Nay Q<sup>4</sup> gentle- man,] Gentleman Q<sup>4</sup> 90 then] than Q<sup>4</sup>, F<sup>2</sup>



F A S T 'Tis strange, in truth, her ladiship should see so farre into him !

P V N T I, is't not ?

S A V I Faith, as easily as may be not decipher him,  
95 quoth you ?

F V N G Good sadnessse, I wonder at it !

M A C I Why, has she decipher'd him, gentlemen ?

P V N T O, most miraculously, and beyond admiration !

M A C I Is't possible ?

100 F A S T Shee hath gather'd most infallible signes of the gentleman in him, that's certaine

S A V I Why, gallants, let mee laugh at you, a little was this your deuce, to trie my iudgement in a gentleman ?

M A C I Nay, ladie, doe not scorne vs, though you haue  
105 this gift of perspicacie aboue others What if hee should bee no gentleman now, but a clowne indeed, ladie ?

P V N T How thinke you of that ? would not your ladi-  
ship bee out of your humouir ?

F A S T O, but shee knowes it is not so

110 S A V I What if he were not a man, yee may as well say ? nay, if your worships could gull me so, indeed, you were wiser then you are taken for

M A C I In good faith, ladie, hee is a verie perfect clowne, both by father, and mother that I'll assure you

115 S A V I O, sir, you are verie pleasurable

M A C I Nay, doe but looke on his hand, and that shall resolute you looke you, ladie, what a palme here is

S O G L Tut, that was with holding the plough

M A C I The plough ! did you discern any such thing  
120 in him, madame ?

v 11 91 strange,] straunge Qq 1, 2 strange Qq 3 92 him 1] him Qq  
93 not ?] not Qq 94 Faith,] Faith Qq 96 it 1] it Qq 97 has]  
hath Qq 98 O 1] O Qq admiration 1] Admiration Qq 100 gath-  
er'd] given Qq 102 Why,] Why Qq 1, 2, f2 you,] you Qq 103  
iudgement] judgement Qq 1, 2 104 Nay,] Nay Qq 105 perspicacie]  
Perspicacie Qq 106 indeed ] indeed Qq 108 humour] Humor Qq  
2, 3 111 nay,] nay Qq so,] so Qq 112 then] than Qq, 1 2 are]  
were Qq 113 faith,] faith Qq 114 father,] father Qq 115 O,]  
O Qq 117 you,] you Qq 120 him,] him Qq 1, 2

FAST Faith no, she saw the gentleman as bright, as at noon-day, she shee decipher'd him at first

MACI Troth, I am sorrie your ladships sight should be so suddainly strooke

SAVI O, you're goodly beagles ! 125

FAST What, is she gone ?

SOGL Nay, stay, sweet ladie, *que nouvelles ? que nouvelles ?*

SAVI Out, you foole, you

FVNG Shee's out of her humour yfaith 130

FAST Nay, let's follow it while 'tis hot, gentlemen

PVNT Come, on mine honour wee shall make her blush in the presence my splene is great with laughter

MACI Your laughter wil be a child of a feeble life, I beleuee, sir Come, signior, your lookes are too delected, mee thinkes why mixe you not mirth with the rest ? 135

FVNG By gods will, this sute frets me at the soule I'll haue it alter'd to morrow, sure

### Act v. Scene III.

#### SHIFT

FASTIDIVS, PVNTARVOLO, SOGLIARDO, *To him*  
FVNGOSO, MACILENTE

I Am come to the court, to meet with my *Countenance*  
SOGLIARDO poore men must be glad of such countenance, when they can get no better Wel Need may insult vpon a man, but it shal neuer make him despaire of

v 11 121 the] this Q3 bright,] bright Qq 122 -day,] -day Qq  
shee] he Qq 123 Troth,] Troth Qq 124 strooke] struck F2 125  
goodly] good Q3 127 Nay, stay,] Nay stay Qq ladie,] Ladie, Qq  
1, 2 Lady, Q3 *nouelles ?*] *Novelles, Qq nouelles ?*] *Novelles Qq*  
1, 2 *Novelles ?* Q3 129 foole,] foole Qq *Exit Sam* add Qq  
130 humour] Humor Qq 131 hot,] hot Qq 1, 2 hote Q3 132 wee  
shall] wee'le Qq 1, 2 wee le Q3 134 life,] life Qq 135 beleuee,]  
beleuee Qq Come,] Come Qq delected,] delected Qq 1, 2 delected  
Q3 137 gods will,] Gods will Qq 138 morrow,] morrow Qq *Exeunt*  
add Qq v 111 Act MACILENTE ] *Enter Shift* Qq, without change  
of scene SCENE III — *The Palace Stairs* | *Enter Shift* G *To him*  
add Ff 1 I] *Shift* I Qq court,] Court Qq 3 Wel ] Wel, Qq

5 consequence The world wil say, tis base tush, base ! 'tis  
base to liue vnder the earth, not base to liue about it, by  
any meanes

FAST The poore ladie is most miserably out of her  
humour, yfaith

10 PVNT Theier was neuer so wittie a iest broken, at the  
tilt of all the court-wits christen'd

MACI O, this applause taints it, foully

SOGL I thinke, I did my part in courting O ! *Resolu-  
tion* !

15 PVNT Aye me, my dogge

MACI Where is hee ?

*He sends  
away  
Fungoso* FAST Gods precious, goe seeke for the fellow, good  
signior

PVNT Here, here I left him

20 MACI Why, none was here when we came in now, but

CAVALIER SHIFT, enquire of him

FAST Did you see sir PVNTARVOL o's dogge heere,  
*Cavalier*, since you came ?

SHIFT His dog sir ? he may looke his dog, sir, I saw  
25 none of his dog, sir

MACI Vpon my life, he hath stol'ne your dogge, sir, and  
bee ne hir'd to it by some that haue ventur'd with you you  
may gesse by his peremptoric answers

PVNT Not vnlike, for he hath bene a notorious  
30 thiefe by his owne confession Surah, where is my dogge ?

SHIFT Charge mee with your dogge, sir ? I ha' none  
of your dog, sir

v iii 5 consequence ] Consequence Qq 1, 2 base ] base, Qq 1, 2  
base, Q3 After 7 Enter *Puntarcolo* Fastidius, Sogliardo, Iungoso,  
Macilente Qq 8 FAST ] Fast Q3 9 humour, ] Humour Qq 10  
iest ] iest Q2 iest Q2 broken ] broken Qq 11 tilt ] Tilt, Qq  
12 it, ] it Qq 13 foully ] towly Qq 14, thinke, ] thinke Qq 15 O ! ] O Qq  
17 st dir He *Fungoso* ] *Sends away Iungoso* (send's Q2) Qq in text  
after 18 precious ] pretious Qq 20 Why, ] Why Qq 22 PVN-  
TARVOL o's ] *Puntarvolo's* Qq here, ] here Qq 23 Cavalier ] *Cavalier*  
Qq 24 dog, sir, ] Dog sir I Qq saw ] see Qq 25 dog, ] Dog  
Qq 26 life, ] life Qq hath ] has I 2 dogge ] Dog Qq 27 bee ne  
hir'd ] ben hir'd Q2 benhir'd Q3 you ] you, Qq 30 where is ]  
where's Qq 31 dogge, ] Dog Qq ha' none ] ha non Q3 32 dog,  
sir ] Dog Sir Q1 dog sir Q2 dogsir Q3

P V N T Villaine, thou lvest

S H I F T Lie, sir ? S'bloud, y' are but a man, sir

P V N T Rogue, and thiefe, restore him 35

S O G L Take heed, sir P V N T A R V O L O, what you doe  
hee beare no coales, I can tell you (o' my word )

M A C I This is rare

S O G L It's mar'le hee stabs you not by this light, he  
hath stab'd forty, for forty times lesse matter, I can tell you, 40  
of my knowledge

P V N T I wil make thee stoope, thou abiect

S O G L Make him stoop, sir ! gentlemen, pacifie him or  
hee'le be kill'd

M A C I Is he so tall a man ? 45

S O G L Tall a man ? if you loue his life, stand betwixt  
'hem make him stoope !

P V N T My dogge, villaine, or I will hang thee thou  
hast confest robberies, and other felonious acts, to this  
gentleman thy *Countenance*— 50

S O G L I'le beare no witnesse

P V N T And, without my dogge, I will hang thee, for them

S O G L What ? kneele to thine enemies ? *Shift*

S H I F T Pardon me, good sir, god is my witnesse, I neuer  
did robberie in all my life 55

F V N G O, sir P V N T A R V O L O, you dogge lies *Fungoso*  
giuing vp the ghost in the wood-yard *return'd*

M A C I Heart ! is he not dead, yet ?

P V N T O, my dog, born to disastrous fortune ! pray  
you conduct me, sir 60

v iii 34 Lie,] Lie Qq S'bloud,] S'blood Qq om F2 man,] man  
Qq 35 Rogue,] Rogue Qq 36 heed,] heed Qq P V N T A R V O L O,]  
Puntarvolo Qq doe ] doe, Qq 37 coales,] coales Qq o'] of Qq  
word )] word Q3 40 forty,] fortie Qq 42 abiect] Abiect Qq 1, 2  
43 stoop,] stoupe Qq gentlemen,] Gentlemen Qq him] him, Qq  
46 life,] life Qq 48 dogge,] Dog Qr dog Qq 2, 3 49 acts,] acts Qq  
50 Countenance—] Countenance Q1 Countenance Qq 2, 3 52 And  
dogge,] And Dog Qq 53 st du Qq in text after 52 enemies]  
enemie Qq 54 me,] me Qr mee Qq 2, 3 god] God Qq witnesse,]  
Iudge Qq 56 st dir Fungoso return'd ] Fungo return'd F3 Enter  
Fungoso add Qq at 55 O,] O Qq P V N T A R V O L O,] Puntarvolo Qq  
58 Heart !] S'blood Qr S'bloud Qq 2, 3 dead,] dead Qq 59 dog,]  
Dogge Qq 60 me,] me Qq Exit Puri with Fung add Qq

S O G L How<sup>?</sup> did you neuer doe any robberie, in youi life<sup>?</sup>

M A C I O, this is good so he swaie, sir

S O G L I, I heard him And did you sweaie true, sir<sup>?</sup>

S H I F T I, (as I hope to be forgiuen, sir) I ne're rob'd any  
65 man, I neuer stood by the high-way-side, sir, but only said  
so, because I would get my selfe a name. and be counted a  
tall man

S O G L Now out, base *viliaco* Thou my *Resolution*<sup>?</sup>  
I thy *Countenance*<sup>?</sup> By this light, gentlemen, he hath con-  
70 fest to mee the most inexorable companie of robberies, and  
damn'd himselfe that he did 'hem, you neuer heard the like  
out skoundiell, out, follow me no more, I commaund thee  
out of my sight, goe, hence, speake not I wil not heare thee  
away *camouccio*

75 M A C I O, how I doe feed vpon this now, and fat my  
selfe<sup>!</sup> here were a couple vnexpectedly dishumour'd well,  
by this time, I hope, sir P V N T A R V O L O and his dog are  
both out of humour to trauaile Nay, gentlemen, why doe  
you not seeke out the knight, and comfort him<sup>?</sup> our supper  
80 at the Mitre must of necessitie hold to night, if you loue your  
reputations

F A S T 'Foie god, I am so melancholy for his dogs dis-  
aster, but I'll goe

S O G L Faith, and I may goe too, but I know, I shall be  
85 so melancholy

M A C I Tush, melancholy<sup>?</sup> you must forget that now,  
and remember you lie at the mercy of a *furie* C A R I O  
will racke your sinewes asunder, and raile you to dust, if you  
come not

v m 61 robberie,] robbery *Qq* 1, 2 robbery *Q*, 62 O,] O *Qq*  
swore,] swore *Qq* 6, I, I] I *O* true,] true *Qq* 64 I hope to be  
forgiuen,] God shall haue part of my soule *Qq* 65 man, I] man I, *Qq*  
high-way-side,] high way side *Q*1 high way side *Qq* 2, 3 66 name,]  
name *Qq* 1, 2 68 out,] out *Qq* 69 light,] light *Qq* 70 skoun-  
drell,] skoundiell *Qq* more,] more *Qq* commaund] comm ind *Q*3,  
F 2 thee ] thee, *Q*3 73 thee ] thee, *Qq* 76 selfe ] self<sup>?</sup> *Q*1  
selfe<sup>?</sup> *Qq* 2, 3 dishumour d] dishumor'd *Qq* 77 time, I hope,] time  
I hope *Qq* P V N T A R V O L O] *Puntarvolo* *Qq* 78 humour] Humor *Q*4  
trauaile ] trauaile *Qq* travel F 3 Nay,] nay *Qq* 1, 2 nay, *Q*3 81  
god,] God *Qq* 84 Faith,] Faith *Qq* know,] know *Qq* 85 dust,]  
dust *Qq* *Exeunt* add *Qq*

G R E X.

M I T O, then their feare of C A R L O, belike, makes them 90  
hold their meeting

C O R I, here he comes conceiue him but to be enter'd  
the Mitre, and 'tis enough

Act v. Scene IIII.

C A R L O, D R A W E R, G E O R G E

Holla where be these shot-sharkes ?  
D R A W By and by you're welcome, good master  
B V F F O N E

C A R L Where's G E O R G E ? cal me G E O R G E hither,  
quickly 5

D R A W What wine please you haue, sir ? I'll draw you  
that's neat, mastei B V F F O N E

C A R L Away N E O P H I T E, do as I bid thee, bring my  
deare G E O R G E to me Masse, here he comes

G E O R Welcome, master C A R L O 10

C A R L What ! is supper ready, G E O R G E ?

G E O R I, sir, almost will you haue the cloth laid,  
master C A R L ?

C A R L O, what else ? are none of the gallants come, yet ?

G E O R None yet, sir 15

C A R L Stay, take mee with you, G E O R G E let mee  
haue a good fat loyne of porke laid to the fire, presently

G E O R It shall, sir

C A R L And withall, heare you ? draw me the biggest

v iii 90 O,] O Qq CARLO,] Carlo Qq 93 and 'tis enough om Q3  
v iv Act GEORGE.] SCENA TERTIA ] Enter Carlo Qq SCENE IV—  
A Room at the Mitre ] Enter Carlo G 1 Holla] Carl Holla Qq  
shot-sharkes] Shot-sharkes Q1 Shotmarkes Q2 Shotmakers Q3  
Enter Drawer add Qq (Drawer Q3) 2 you're] you are Q3 welcome,]  
welcome Qq 4 hither,] hither Qq 6 haue,] haue Qq 7 neat,]  
neat Qq master om Q3 8 bid thee,] bid, Qq 9 Masse,] Masse  
Qq Enter George add Qq 10 Welcome,] Welcome Qq master]  
Maister Q3 (so 13) 11 What ! is] What's Qq 12 I,] I Qq cloth]  
cloath Q1 14 else ?] else Qq come,] come Qq 15 yet,] yet Qq  
16 you,] you Qq 17 fire,] fire Qq 18 shall,] shall Qq

20 shaft you haue, out of the butt you wot of away, you know  
my meaning, GEORGE, quicke

GEOR Done, sir

CARL I neuer hungried so much for thing in my life, as I  
doe to know our gallants successe at court now is that leane  
25 bald-rib MACI LENTE, that salt villaine, plotting some  
mischieuous deuice, and lyes a soking in their fiethy  
humours like a drie crust, till he has drunke 'hem all vp  
could the pummise but hold vp his eyes at other mens  
happinesse in any reasonable proportion S'lid, the slaue  
30 were to be lou'd next heauen, aboue honour, wealth, rich  
fare, apparell, wenches, all the delights of the belly, and the  
groine, whateuer

GEOR Here, master CARLO

CARL Is't right, Boy?

35 GEOR I, sir, I assure you 'tis right

*He puts  
forth the  
drawers,  
and shuts  
the door*

CARL Well said, my deare GEORGE, depart Come,  
my small gymblet, you in the false scabberd, away, so  
Now to you, sir *Burgomaster*, let's taste of your bountie

## GREX.

MIR What, will he deale vpon such quantities of wine,  
40 alone?

COR You will perceiue that, sir

CARL I mary, sir, here's puntie O, GEORGE, I  
could bite off his nose for this, now Sweet rogue, he has  
drawne *Nectar*, the very soule of the grape! Ile wash my

v 14 20 haue,] haue Qq 21 meaning,] meaning Qq 22 Done,]  
Done Qq Exit add Qq 23 I] S'bloud, I Qq 24 court] the Court  
Qq 25 bald-rib] bald rib Qq 26 soking soking Qq 27  
humours] Humors Qq 28 28 pummise] kecks Qq 29 vp his,] vps Qq  
29 happinesse] happinesse Qq 30 proportion] proportion Qq S'lid,]  
S'lid Qq S'lid, I 2 30 lou'd] loued Qq 32 Enter GEOR add Qq  
om Qq 2, 3 33 Here] Here Qq 34 master] maister Qq 35  
I,] I Qq 36 st dir *He puts] Puts Qq drawer,] Drawer Qq*  
*dore] dore Qq* said,] said Qq 37 away so] away, so Qq  
38 you,] you Qq 39 What] what Qq 2, 3 wine,] Wine Qq wine  
Qq 41 will] shall Qq th,] that Qq *He drinks* add Qq 42  
mary,] marry Qq 43 mary Qq 2, 3 O,] O Qq 44 his,] thy Qq this,]  
this Qq 44 grape!] Grape Qq

temples with some on't presently, and drinke some halfe a 45  
score draughts , 'twill heat the braine, kindle my imagina  
tion, I shall talke nothing but crackers, and fire-worke, to  
night So, sir ! please you to be here, sir, and I here So

*Hee sets  
the two  
cups  
asunder,  
and first  
drinkes  
with the  
one, and  
pledges  
with the  
other*

## G R E X.

C O R This is worth the obseruation, signior

C A R L I *Cup* Now, sir , here's to you , and I present  
you with so much of my loue

2 *Cup* I take it kindly from you, sir, and will returne  
you the like proportion but withall, sir, remembring the  
merry night wee had at the countesses, you know where, sir

I By heauen, you put me in minde now of a very neces- 55  
sarie office, which I will propose in your pledge, sir the  
health of that honorable countesse, and the sweet lady that  
sate by her, sir

2 I doe vaile to it with reuerence And now, signior, with  
these ladies, I'll be bold to mixe the health of your diuine 60  
Mistris

I Doe you know her, sir ?

2 O lord, sir, I and in the respectfull memorie and men-  
tion of her, I could wish this wine were the most precious  
drugge in the world

65

I Good faith, sir, you doe honour me in't exceedingly

## G R E X.

M I T Whom should he personate in this, signior ?

C O R Faith, I know not, sir, obserue, obserue him

v iv 47 crackers,] Crackers Qq -worke,] -worke Qq 48 So, sir !]  
So sir, Qq here,] here Qq foll st dir in text in Qq 50 i Cup ]  
i cup Qq i, 2 i cap Q3 Now, sir,] Now sir, Qq 52 you, sir, and]  
you Sir (Drinks) And Q1 you sir (Drinkes) And Qq 2, 3 53  
withall,] withall Qq 54 countesses,] Countesses, Qq where,] where  
Qq 55 heauen,] Iesu Qq put] doe put Qq 56 pledge,] pledge Qq  
58 her,] her Qq 59-65 Qq print as one paragraph 59 reuerence  
And] reuerence (Drinks) 2 And Qq now,] now Qq 61 Mistris]  
Mistresse Qq 62 her,] her Qq 63 lord, sir, I ] Lord sir, I, Qq 64  
precious] pretious Qq 66 faith,] faith Qq sir,] sir Q3 honour]  
honor Qq (Drinks) add Qq 68 Faith,] Faith Qq not,] not Qq  
sir,] sir, F2



2 If it were the basest filth, or mud that runnes in the  
70 channell, I am bound to pldge it, respectuely, sir And  
now, sir, heie is a replenisht bowle, which I will reciprocally  
turne vpon you, to the health of the count F R V G A L E

I The count F R V G A L E s health, sir ? I'll pledge it on  
my knees, by thrs light

75 2 Will you, sir ? I'll drinke it on my knce, then, by the  
light

## G R E X.

M I T Why, this is strange !

C O R Ha' you heard a better drunken dialogue ?

2 Nay, doe me right, sir

80 I So I doe, in good faith

2 Good faith you doe not, mine was fuller

I Why, beleeue me, it was not

2 Beleeue me, it was and you doe lie

I Lie, sir ?

85 2 I, sir

I S'wounds !

2 O, come, stab if you haue a mind to it

I Stab ? dost thou thinke I dare not ?

*Speakes  
in his  
owne per-  
son, and  
ouer-  
turnes  
wine, pot,  
cups, and  
c<sup>1</sup>*

C A R L Nay, I beseech you, gentlemen, what meanes  
this ? nay, looke, for shame respect your reputations

v 1 v 69-76 Qq print as one paragraph 69 filth,] filth Qq 70 it,  
respectuely, sir ] it by God sir (*Drinks*) Qq 71 now,] now Qq 1s] is  
again Qq bowle,] bowle sir, Qq 71-2 reciprocally turne *reciprocally*  
returne Qq 72 you,] you Qq 73 health,] health Qq 74 knees,]  
knees Qq by this light] by Iesu Qq 75 you,] you Qq knee ] knees  
Qq by the light ] by the Lord (*Drinks*) Qq 77 Why,] Why Qq  
strange !] strange Q1 straunge Qq 2 3 78 heard] hard Q3 79-  
90 Qq print as one paragraph 79 right,] right Qq 80 doe,] doe Qq  
1, 2 do Q3 82 Why, beleeue me,] Why by Iesu Qq 83 Beleeue me,]  
By Iesu Qq was ] was, Qq 84 Lie, sir ?] I lie sir Qq 85 I, I I Qq  
86 S'wounds !] S'wounds you Rascall Qq (rascall Q3) 'S'wounds ! I 2  
88-9 not ? C A R L ] not ? [*In his own person*] Q1 not ? [*In his own*  
*person*] Qq 2, 3 89 foll st dir not in Qq you ] you Qq 90 this ?]  
this, Qq nay,] nay Qq *Overturnes Wine, Pot, Cuppes and all* (*Over-*  
*turnes* Q1 wine, pot Q3 *Cups, Q2, cup, Q3*) Qq in text after 90

Act v. Scene v.

MACILENTE, CARLO, GEORGE

W<sup>H</sup>Y, how now CARLO! what humour's this?

CARL O, my good *Mischiefe*! art thou come?  
where are the rest? where are the rest?

MACI Faith, three of our ordinance are burst

CARL Burst? how comes that? 5

MACI Faith, ouer-charg'd, ouer-charg'd

CARL But did not the traine hold?

MACI O, yes, and the poore lady is irrecoverably  
blowne vp

CARL Why, but which of the munition is miscarried? to  
ha?

MACI *Inprimis*, sir P<sup>V</sup>N<sup>T</sup>A<sup>R</sup>V<sup>O</sup>L<sup>O</sup> next, the  
C<sup>O</sup>V<sup>N</sup>T<sup>E</sup>N<sup>A</sup>N<sup>C</sup>E, and R<sup>E</sup>S<sup>O</sup>L<sup>V</sup>T<sup>I</sup>O<sup>N</sup>

CARL How? how for the loue of wit?

MACI Troth, the *Resolution* is prou'd recreant, the  
*Countenance* hath chang'd his copie and the passionate  
knight is shedding funerall teares ouer his departed dogge

CARL What's his dogge dead?

MACI Poison'd, 'tis thought mary, how, or by whom,  
that's left for some cunning woman here o' the *Banke-side* 20  
to resolute For my part, I know nothing, more then that  
wee are like to haue an exceeding melancholy supper of it

CARL S'life, and I had purpos'd to be extraordinarily  
merry, I had drunke off a good preparatiue of old sacke here  
but will they come, will they come? 25

MACI They will assuredly come mary, CARLO (as

v v Act GEORGE ] Enter Macilente Qq, without change of scene  
1 Why,] Mac Why Qq (Mac Q1) CARLO !] Carlo , Q1 Carlo, Qq  
2, 3 humour's] Humor's Qq 2 O,] O Qq Mischiefe !] Mischiefe,  
Qq 1, 2 Mischief, Q3 4 Faith,] Faith Qq 6 Faith,] Faith Qq 1, 2  
8 O,] O Qq 12 P<sup>V</sup>N<sup>T</sup>A<sup>R</sup>V<sup>O</sup>L<sup>O</sup>] Puntarvolo Qq 14 wit] God Qq  
15 Troth,] Troth Qq prou'd] prou'd Qq 16 copie ] Coppie , Qq  
17 knight] Knight, Qq 19 Poison'd,] Poison'd Qq mary ] mary  
Q1 marry Qq 2, 3 21 resolute ] resolute Qq then] than Qq, F2  
24 merry,] merry Qq 1, 3 merrie Q2 26 mary,] marry Q1  
mary Qq 2, 3

thou lou'st me) run ouer 'hem all freely to night, and especially the knight, spare no sulphurous iest that may come out of that sweatie forge of thine but ply 'hem with all  
30 manner of shot, minion, saker, culverine, or any thing what thou wilt

CARL I warfant thee, my deare case of petrionels, so I stand not in dread of thee, but that thou'lt second me

34 MACI Why, my good *Germane* tapster, I will

*He  
danceth*

CARL What, GEORGE *Lomtero, Lomtero, &c*

GEOR Did you call, master CARLO?

CARL More *nectar*, GEORGE *Lomtero, &c*

GEOR Your meat's ready, sir, and your company were  
come

40 CARL. Is the loyne of porke enough?

GEOR I, sir, it is enough

MACI Porke? heart, what dost thou with such a greasie dish? I thinke thou dost varnish thy face with the fat on't, it lookes so like a glew-pot

45 CARL True, my raw-bon'd-rogue, and if thou would'st farce thy leane ribs with it too, they would not (like ragged lathes) rub out so many doublets as they doe but thou know'st not a good dish, thou O, it's the only nourishing meat in the world No maruaile though that saucie,  
50 stubborne generation, the *Iewes*, were foibidden it for what would they ha' done, well pampei'd with fat porke, that durst murmur at their maker out of garlicke, and onions S'light, fed with it, the whorson strummell-patcht,

v v 28 sulphurous] *Sulphurous* Qq 2, 3 iest] jest Qr jeast  
Qq 2, 3 29 thine ] thine Qq 30 minion, saker, culverine]  
*Minion, Saker, Culverine* Qq 32 thee,] thee Qq case of petrionels]  
Case of *Petrionels* Qq 1, 2 Case of *Petrione* Q3 33 I stand] stand I  
Q3 34 Why,] Why Qq 35 What,] What Qq st dir *He danceth* ]  
*Daunceth* add Qq 38 ready,] readie Qq 1, 2 ready Q3 sir,]  
sir Qr and] an F2 40 of] a Qr 41 I,] I Qq 42 heart,]  
S,heart Qq 1, 2 S,heart Q3 dost] doest Qq 2, 3 43 dish?] Dish,  
Qq 1, 2 Dish Q3 45 raw-bon d-rogue,] Raw-bond Rogue Qq  
47 doublets] Dublets Qq 1, 2 Dubletes Q3 49 world ] world Qq  
saucie,] saucie Qq 50 generation,] Generation Qq 52 garlicke,]  
Garlicke Qq garlicke F2 53 S'light,] Sblood Qq strummell-  
patcht] strummell patcht Qq 1, 2 strummell patch Q3 strummell,  
patcht Ff strummel-patched G

goggle-ey'd Grumbledories, would ha' *Gigantomachiz'd*  
Well said, my sweet G E O R G E, fill, fill

55

G R E X.

M I T This sauours too much of prophanation

C O R O, *seruetur ad unum, qualis ab incepto processerit, & sibi constet* The necessitie of his vaine compels a toleration for, barre this, and dash him out of humour, befoie his time

C A R L 'Tis an *Axiome* in naturall philosophie, *What comes neerest the nature of that it feeds, conuerts quicker to nourishment, and doth sooner essentiate* Now nothing in flesh, and entrailes, assimilates or resembles man more, then a hog, or swine

M A C I True, and hee (to requite their courtesie) often- 65 times d'offeth his owne nature, and puts on theis, as when hee becomes as churlish as a hog, or as drunke as a sow but to your conclusion

C A R L Mary, I say, nothing resembling man moie then a swine, it followes, nothing can be more nourishing for 70 indeed (but that it abhorres from our nice nature) if we fed one vpon another, we should shoot vp a great deale faster, and thriue much better I referre mee to your vsurous *Cannibals*, or such like but since it is so contrary, porke, porke, is your only feed 75

M A C I I take it, your deuill be of the same diet, he would ne're ha' desir'd to beene incorporated into swine else O, here comes the melancholy messe vpon 'hem C A R L O, charge, charge

v v 54 Grumbledories] Grumbledoryes Qr 55 said,] said Qq 57 O,] O Qq O, Ff *seruetur*] *seruetur* Qq *incepto*] *incepto* F2 59 for ] for F2 humour,] Humor Qq 62 doth] dooth Q2 63 flesh,] Flesh Qq assimilates] assimilates F2 64, 69 then] than Qq, F2 64 hog,] Hog Qq swine ] Swine (*Drinkes*) Qq 66 d'offeth] d'offeth off Qq 67 drunke as] a drunke ar Q3 68 (*Drinkes*) add Qq 1, 2 (*Drinkes*) add Q3 69 Mary,] Marry Qr Mary Qq 2, 3 73 vsurous] Long-lane Qq 74 it is] 'tis Qq 76 it,] it Qq deuill] Deuill Qq 77 to beene] to have been W 78 O,] O Qq melancholy] Malancholly Q3 After 79 Enter *Puntarvolo, Fastidius, Sogliardo, Fungoso* Qq

80 CARL 'Fore god, sir PVNTARVOLO, I am sorry  
for your heauiness body a me, a shrewd mischance!  
why, had you no vnicornes horne, nor bezoars stone about  
you? ha?

*Act v. Scene VI.*

PVNTARVOLO, CARLO, MACILENTE,  
FAST BRISKE, SOGLIARDO,  
FVNGOSO

Sir, I would request you, be silent  
MACI Nay, to him againe

CARL Take comfort, good knight, if your cat ha'  
recouered her catarrhe, feare nothing, your dogges mis-  
5 chance may be holpen

FAST Say how (sweet CARLO) for so god mend mee,  
the poore knights mones draw mee into fellowship of his mis-  
fortunes But be not discourag'd, good sir PVNTARVOLO,  
I am content your aduenture shall be perform'd vpon your  
10 cat

MACI I beleue you, muske-cod, I beleue you, for  
rather then thou would'st make present repayment, thou  
would'st take it vpon his owne bare returne from *Calice*

CARL Nay, 'ds life, hee'd bee content (so hee were well  
15 rid out of his company) to pay him fiae for one, at his next  
meeting him in *Paules* But for your dogge, sir PVNTAR,  
if hee bee not out-right dead, there is a friend of mine, a  
*quack-saluer*, shall put life in him againe, that's certaine

FVNG O, no, that comes too late

v v 80 god,] God Qq PVNTARVOLO] *Puntarvolo* Qq 81 heau-  
nesse ] heauiness, Qq 1, 2 heauines Q3 81-2 mischance' why,]  
mischance why Qq 82 horne] hornes Q3 bezoars] *Bezars* Qq  
v v1 Act FVNGOSO not in Qq, which continue the scene 1 Sir]  
Punt Sir Qq you,] you Qq 3 comfort,] comfort Qq 4 catarrhe]  
Cataract Qq mischance] mischaunce Q1 5 may] my F2 6  
god] God Qq, F2 8 discourag'd,] discouraged Qq PVNTARVOLO]  
*Puntarvolo* Qq 11 you, muske-cod,] you Muske-cod, Qq 12 then]  
than Qq, F2 13 vpon] vp on Q3 14 Nay, 'ds] Nay Gods Qq  
15 one,] one Qq 16 PVNTAR,] PUNTAR F2 17 mine,] mine Qq  
18 *quack-saluer*] *Quack-sauer* Q3 19 O,] O Qq

M A C I Gods precious, knight, will you suffer this ? 20

P V N T Drawer, get me a candle, and hard waxe, presently

S O G L I, and bring vp supper, for I am so melancholy

C A R L O, signior, where's your *Resolution* ?

S O G L *Resolution* ! hang him rascall. O, C A R L O, if 25  
you loue me, doe not mention him

C A R L Why, how so ? how so ?

S O G L O, the arrant'st crocodile that euer Christian was  
acquainted with By my gentrie, I shall thinke the worse of  
tabacco while I liue, for his sake I did thinke him to be as 30  
tall a man

M A C I Nay, B V F F O N E, the knight, the knight

C A R L S'lud, hee lookes like an image carued out of boxe,  
full of knots his face is (for all the world) like a *dutch* purse,  
with the mouth downeward, his beard the tassels and hee 35  
walkes (let mee see) as melancholy as one o' the Masters  
side in the *Counter* Doe you heare, sh P V N T A R ?

P V N T Sir, I doe entreat you no more, but enioyne you  
to silence, as you affect your peace

C A R L Nay, but deare knight, vnderstand (here are 40  
none but friends, and such as wish you well) I would ha'  
you doe this now, Flea me your dogge presently (but in any  
case keepe the head) and stuffe his skin well with straw, as  
you see these dead monsteis at *Bartholmew* faire

P V N T I shall be suddaine, I tell you 45

C A R L Or if you like not that, sir, get me somewhat a  
lesse dog, and clap into the skin, here's a slaue about the  
towne here, a *Iew*, one Y O H A N, or a fellow that makes

v vi 20 precious,] pretious Qq 1, 2 precious Q3 21 Drawer,]  
Drawer, Qq candle,] Candle Qq waxe,] waxe Qq 24 O,] Ah  
Qq 25 O,] O Qq 26 me,] me Q1 28 O,] O Qq 29 mv  
gentrie] Iesu Qq 30 liue,] liue Qq 32 Nay,] Nay Qq 33  
S'lud] Sblood Qq 34 *dutch*] Dutch Qq purse,] purse Qq 35  
downeward,] downward F2 beard] beard's Qq 37 heare,]  
heare Qq 38 more,] more, Q3 enioyne] enioyne Qq 1, 2 40  
Nay,] Nay Qq knight,] Knight Qq 42 Flea] Fleay Q3 44 you]  
ye Q3 *Bartholmew*] *Bartholomew* F3 faire—] faire Qq, F2  
45 suddaine,] suddaine Qq 1, 2 sodaine Q3 46 that,] that get]  
giue Qq 2, 3 47 dog,] dog Qq

perrukes, will glew it on artificially, it shall ne're be discern'd, besides, 'twill be so much the warmer for the hound to trauaile in, you know

MACI Sir P V N T A R V O L O, 'death, can you be so patient ?

C A R L Or thus, sir you may haue (as you come through *Germany*) a familiar, for little or nothing, shall turne it selfe into the shape of your dogge, or any thing (what you will) for certaine houres——'ods my life, knight, what doe you meane ? youle offer no violence, will you ? hold, hold

P V N T 'Sdeath, you slaue, you bandog, you

C A R L As you loue wit, stay the enraged knight, gentlemen

P V N T By my knighthood, he that stirres in his rescue, dies Drawer, be gone

G A R L Murder, murder, murder

P V N T I, are you howling, you wolfe ? Gentlemen, as you tender your liues, suffer no man to enter, till my reuenge be perfect Sirha, B V F F O N E, lie downe, make no exclamations, but downe downe, you curre, or I will make thy blood flow on my rapier hilts

C A R L Sweet knight, hold in thy furie, and 'fore heauen, I'll honour thee more, then the *Turke* do's M A H O M E T

P V N T Downe (I say) Who's there ?

C O N S Here's the Constable, open the dores

C A R L Good M A C I L E N T E

P V N T Open no dore, if the A D A L A N T A D O of *Spaine* were here, he should not enter One helpe me

v vi 49 perrukes,] Periwigs Qq 1, 2 periwigs Q3 discern'd,] discern'd, Qq 1, 2, discern'd Q3 51 trauaile] travell Q1, F3 trauell Qq 2, 3 in,] in Qq 52 P V N T A R V O L O, 'death,] *Puntarvolo*, 'Sdeath Qq 54 thus,] thus Qq 55 familiar,] Familiar Qq familiar F2 little] a little Q3 nothing,] nothing Qq 1, 2 57 houres—— corr F1 howers Qq houres F1 originally houres —F2 st dir not in Qq 'ods] Gods Qq life,] life Qq 59 'Sdeath,] Sbloud Qq bandog,] Bandog Qq 60 wit] God Qq 63 Drawer,] Drawer Qq 65 howling,] howling Qq 67 Sirha,] Sirha Qq 68 downe downe,] downe, downe Qq 69 hilts] hilts Qq 70 knight,] knight Qq heauen,] God Qq 71 more,] more Qq then] than Qq, F2 72 Who's] Whose Qq 74 M A C I L E N T E——] *Macilente* Qq 76 enter One corr F1 enter On, Qq, F1 originally enter One F2

The  
knight  
beates  
him

Within

with the light, gentlemen you knocke in vaine, sir  
officer

CARL *Et tu Brute !*

PVNT Sirha, close your lips, or I will drop it in thine so  
eyes, by heauen

CARL O, O

CONS Open the dore, or I will breake it open

MACI Nay, good Constable, haue patience a little, you  
shall come in presently, we haue almost done

PVNT So, now, are you out of your humour, sir ?  
Shift, gentlemen

*He seales  
up his  
lips*

85

*They all  
draw, and  
disperse*

*Act v. Scene vii.*

CONSTABLE, OFFICERS,  
DRAWERS

*To them*

L Ay hold vpon this gallant, and pursue the rest.  
FAST Lay hold on me, sir ! for what ?

CONS Mary, for your riot here, sir, with the rest of your  
companions

FAST My riot ! master Constable, take heed what you  
doe CARLO, did I offer any violence ?

CONS O, sir, you see he is not in case to answere you,  
and that makes you so paramptorie

FAST Peremptorie, s'life I appeale to the drawers, if  
I did him any hard measure

GEOR They are all gone, there's none of them will bee  
laid any hold on

v vi 77 vaine,] vaine Qq 79 Brute 1 Brute Qq 80 Sirha ]  
Sirha Qq 81 eyes, corr F1 eyes Qq, F1 originally, F2 82  
st dir *He seales*] *They seale* Qq 84 Nay,] Nay Qq Constable,] Con-  
stable Qq 86 humour, sir ?] humor sir Q1 humour sir Qq 2, 3  
87 Shift,] Shift Qq st dir *disperse*] *Exeunt* Qq v vii Act  
DRAWERS ] *Enter Constable with Officers, and stay Briske* Qq, without  
change of Scene *To them* ] so F2 in F1 at l i not in Qq i Lay]  
Const Lay Qq 1, 2 Const Lady Q3 2 me, sir !] me sir ! Qq 1, 2  
me ! Q3 3 Mary,] Mary Qq here,] here Qq 5 master Con-  
stable] God's my iudge Qq (iudge Q3) 6 doe ] doe, Qq CARLO,]  
Carlo, Q1 Carlo Q2 Carlo Q3 (as the heading of a speech, the word  
beginning a new line) 7 O,] O Qq 8 paramptorie Qq 1, 2, F1  
paramptorie Q3 peremptorie F2 10 *Enter George* add Qq 11  
there's none] there'snone Q3 12 on ] on, Q3



CONS Well, sir, you are like to answer till the rest can be found out

15 FAST Slid, I appeale to GEORGE, here

CONS Tut, GEORGE was not here away with him to the *Counter*, sirs Come, sir, you were best get your selfe drest somewhere

GEOR Good lord, that master CARLO could not take  
20 heed, and knowing what a gentleman the knight is, if hee bee angrie

DRAW A poxe on 'hem, they haue left all the meate on our hands, would they were choakt with it for me

*Macilente comes backe* MACI What, are they gone? sirs?

GEOR O, here's master MACILENTE

26 MACI Sirha, GEORGE, doe you see that concealment there? that napkin vnder the table?

GEOR Gods so', signior FVNGOSO!

MACI Hee's good pawne for the reckoning, bee sure  
30 you keepe him here, and let him not goe away till I come againe, though hee offer to discharge all Ile returne presently

GEOR Sirrah, we haue a pawne for the reckoning

DRAW What? of MACILENTE?

35 GEOR No, looke vnder the table

*Looks out vnder the table* FVNG I hope, all be quiet now if I can get but foith of this street, I care not, masters, I pray you tell me, is the Constable gone?

GEOR What? master FVNGOSO?

40 FVNG Was't not a good deuice this same of me, sirs?

v vii 13 Well,] Well Qq 15 Slid,] Sbloud Qq appeale Qq, F2  
appeare Fr GEORGE,] George Qq 16 Tut,] Tut Qq 17 Counter,]  
Counter Qq 1, 2 counter Q3 Come,] Come Qq sir,] sir Q1 After  
18 Exeunt Manent two Drawers Qq 19 lord,] Lord Q1 Lord, Qq  
2, 3 master] master Q1 20 is,] is Qq 1, 2 24 st dir Macilente  
comes backe ] Enter Macilente Qq in text after 23 24 What,] What Q1  
gone,] gone Qq sus? ] sirs Q1 25 O,] O Qq master] master Q1  
26 Sirha,] Sirha Q1 Sirrah Qq 2, 3 GEORGE,] George Q1 29  
Hee's F2 Hee's a Qq 1, 2 Here's a Q3 Hei's Fr 31 all ] all,  
Qq 33 Sirrah,] Sirrah Qq 2, 3 35 No,] No, Qq 36 hope,]  
hope Qq now ] now, Qq 37 not, masters] not Masters Qq not,  
masters, F2 38 st dir Qq add to 38, in Fr at 39-40 Lookes] He  
looks F3 40 this] the Qq me,] me Qq sirs? ] sirs F2

GEOR Yes faith, ha' you beene here all this while ?

FVNG O god, I good sir, looke, and the coast be cleere, I'd faine be going

GEOR Al's cleere, sir, but the reckoning, and that you must cleare, and pay before you goe, I assure you 45

FVNG I pay ? Slight, I eate not a bit since I came into the house, yet

DRAW Why, you may when you please, sir, 'tis all readie below, that was bespoken

FVNG Bespoken ? not by me, I hope ? 50

GEOR By you, sir ? I know not that but 'twas for you, and your companie, I am sure

FVNG My companie ? S'lid, I was an inuited guest, so I was

DRAW Faith, we haue no thing to doe with that, sir, 55 they're all gone but you, and we must be answer'd, that's the short and the long on't

FVNG Nay, if you will grow to extremities, my masters, then would this pot, cup, and all were in my belly, if I haue a crosse about me 60

GEOR What, and haue such apparell ? doe not say so, signior, that mightily discredits your clothes

FVNG As I am an honest man, my taylor had all my monie this morning, and yet I must be faine to alter my sute too good sus, let me goe, 'tis friday night, and in good 65 truth I haue no stomacke in the world, to eate anie thing

DRAW That's no matter, so you pay, sir

FVNG Pay ? gods light, with what conscience can you aske me to pay that I neuer dranke for ?

GEOR Yes, sir, I did see you drinke once 70

v vii 42 god,] God Qq sir,] sirs Qq looke,] looke Qq, F2 and]  
an' F2 44 cleere,] cleere Qr cleare Qq 2, 3 45 cleare,] cleare Qq  
47 house,] house Qq 48 Why,] Why Qq 1, 2 please,] please Qq  
sir, om F3 49 below,] below Qq 51 By you,] By you Qq for  
you,] for you Qq 53 S'lid,] S'lid Qq 55 Faith,] Faith Qq F2  
no thing] nothing Qq that,] that Qq 57 the long] they long Q3  
59 then] than F2 63 As I am an honest man, my] By Iesu the Qq  
65 night,] night, Qq 66 world,] world Qq 67 matter,] matter Qq  
pay,] pay Qq 68 Pay ? om F3 . gods] Gods Qq 70 Yes,]  
Yes Qq

F V N G By this cup, (which is siluer) but you did not, you doe mee infinite wrong, I look't in the pot once, indeed, but I did not drinke

D R A W Well sir, if you can satisfie our master, it shall 75 bee all one to vs (by and by )

## G R E X.

C O R D Lose not your selfe now signior

*Act v. Scene viii.*

M A C I L E N T E, D E L I R O, F A L L A C E

T<sup>vt</sup>, sir, you did beare too hard a conceit of me in that, but I will now make my loue to you most transparent, in spight of any dust of suspition, that may bee rayseed to cloud it and henceforth, since I see it is so against your humour, 5 I will neuer labour to perswade you

D E L I Why, I thanke you, signior, but what's that you tell mee may concerne my peace so much ?

M A C I, Faith, sir, 'tis thus Your wiues brother, signior F V N G O S O, being at supper to night at a tauerne, with 10 a sort of gallants, there happened some diuision amongst 'hem, and he is left in pawne for the reckoning now, if euer you looke that time shall present you with a happie occasion to doe your wife some gracious and acceptable seruice, take hold of this opportunitie, and presently goe, and redeeme 15 him, for, being her brother, and his credit so amply engag'd as now it is, when she shal heare (as hee cannot him selfe,

v vii 72 once,] once Qq 74 our] my Qq master] Maister Qq 1, 3  
75 (by and by)] By and by One calls George within | Exeunt Qq  
(cals Q1) 76 Lose] Loose Qq your] you F3 v viii Act  
FALLACE] Enter Macilente and Deliro Qq, without change of scene  
SCENE V—A Room in Deliro's House | Enter Macilente and Deliro G  
1 Tut.] Maci Tut Qq 3 cloud] dimme Qq 4 henceforth,] hence-  
forth Qq since] since Q3 humour] Humour Qq 6 Why,) Why Qq  
you,] you Qq 8 Faith,] Faith Qq sir,] sir Q1 brother,] brother  
Qq brother, F2 signior] seignior F2 9-10 tauerne, gallants,]  
Tauerne Gallants Qq 11 now,] now Qq 12 a] an F3 14  
goe,] go Qq 15 for,] for Qq engag'd] engaged Qq

but hee must out of extremitie report it) that you came, and offered your selfe so kindly, and with that respect of his reputation, why, the benefit cannot but make her dote, and grow madde of your affections 20

DELI Now, by heauen, MACILENTE, I acknowledge my selfe exceedingly indebted to you, by this kinde tender of your loue, and I am sorrie to remember that I was euer so rude, to neglect a friend of your importance bring mee shooes, and a cloke there, I was going to bed, if 25 you had not come, what tauerne is it ?

MACI The Mitre, sir

DELI O, why FIDO, my shooes Good faith it cannot but please her exceedingly

FALL Come, I mar'le what peece of nightwork you 30 haue in hand now, that you call for your cloke, and your shooes ! what, is this your Pandar ?

DELI O, sweet wife, speake lower, I would not he should heare thee for a world

FALL Hang him rascall, I cannot abide him for his 35 trecherie, with his wilde quick set beard there Whither goe you now with him ?

DELI No whither with him, deare wife, I goe alone to a place, from whence I will returne instantly Good MACILENTE, acquaint not her with it by any meanes, it may 40 come so much the more accepted, frame some other answer I'll come backe immediately

FALL Nay, and I be not worthie to know whither you goe, stay, till I take knowledge of your comming backe

MACI Heare you, mistresse DELIRO 45

v viii 17 out of] of Qq 2, 3 came,] came Qq 19 why,] Slud Qq  
 21 Now, heauen,] Now heauen Qq 24 rude,] rude Qq im-  
 portance ] worth, Qq 25 shooes,] shoes Qq bed,] bed Qq 26  
 come,] come, F2 27 Mitre,] Miter Qr Mitre Qq 2, 3 28 O,] O,  
 Qq 29 Enter Fallace add Qq 30 mar'le] mar'le Qq 2, 3 31 your  
 cloke,] your cloke Qr your cloake Qq 2, 3 a Cloke F3 32 shooes!] shoes Qq Pandar] Pandor Qq 33 O,] O Qq wife ] wife Qq  
 36 Whither] Whether Qr 38 whither] whether Qr him,] him  
 Qq 39 MACILENTE,] Macilente Qq 40 not] nor F2 41 answer ]  
 answer, Qq 42 Exit Deliro add Qq 43 and retained here in  
 F2, F3 whither] whether Qr .44 stay,] stay Qq 45 you,]  
 you Qq

FALL So sir, and what say you ?

MACI Faith ladie, my intents will not deserue this slight respect, when you shall know 'hem

FALL Your intents ? why, what may your intents bee, 50 for gods sake ?

MACI Troth, the time allowes no circumstance, ladie, therefore know, this was but a deuice to remoue your husband hence; and bestow him securely, whilst (with more conueniencie) I might report to you a misfortune that hath 55 happened to Monsieur BRISKE nay comfort, sweet ladie This night (being at supper) a sort of y<sup>oung</sup> gallants committed a riot, for the which he (onely) is apprehended and carried to the *Counter*, where if your husband, and other creditours should but haue knowledge of him, the poore 60 gentleman were vndone for euer

FALL Aye me ! that he were

MACI Now therefore, if you can thinke vpon any present meanes for his deliuerie, doe not forslow it A bribe to the officer that committed him, will doe it

65 FALL O god, sir, he shall not want for a bribe pray you, will you commend me to him, and say I'll visit him presently ?

MACI No, ladie, I shall doe you better seruice, in protracting your husbands returne, that you may goe with 70 more safetie

FALL Good truth, so you may farewell, good sir Lord, how a woman may be mistaken in a man ? I would haue sworne vpon all the testaments in the world, he had not lou'd master BRISKE Bring me my keyes

v viii 49 intents bee,] intents be Qr intent be Qq 2, 3 50 gods] Gods Qq, F2 51 Troth,] Troth Qq circumstance,] circumstance Qq 52 remoue] remouue Q2 53 whilst] whil'st Qq 2, 3 55 Monsieur] Mounseur Qr BRISKE—] *Briske*, Qq comfort,] comfort Qq 56 supper) Qq, F2 supper F1 58 husband,] Husband Qq 1, 2 husband Q3 59 creditours] Creditors Qq 61 me!] me, Qq 63 forslow] foreslow Q3, F2 65 god,] God Qq bribe ] bribe, Q3, F2 67 presently ?] presently Qq, F2 68 No,] No Qq seruice,] seruice Qq 70 safetie ] safetie ? Qq 1, 2 After 70 Exit Qq 71 truth,] truth Qq may farewell,] may, farewell Qq 72 Lord,] Lord Qq 73 testaments] Testaments Qq world,] world Qq 74 master] maister Qr

there, maide Alasse, good gentleman, if all I haue i' this 75  
earthly world will pleasure him, it shall be at his seruice

G R E X.

M I T' How M A C I L E N T E sweates i' this busines, if  
you marke him

C O R I, you shall see the true picture of spight anon  
here comes the pawne, and his redeemer 80

Act V. Scene IX.

D E L I R O, F V N G O S O, D R A W E R S,

M A C I L E N T E .

<To them>

C O M E, brother, be not discourag'd for this, man, what ?  
F V N G No truly, I am not discourag'd, but I protest  
to you, brother, I haue done imitating any more gallants  
either in purse or apparell, but as shall become a gentleman,  
for good carriage, or so 5

D E L I You say well This is all, i' the bill here ? is't  
not ?

G E O R I, sir

D E L I There's your monie, tell it and brother, I am  
glad I met with so good occasion to shew my loue to you 10

F V N G I will studie to deserue it in good truth, and I  
lue

D E L I What, is't right ?

G E O R I, sir, and I thanke you

F V N G Let me haue a capons legge sau'd, now the 15  
reckoning is paid

v viii 75 there, maide Alasse,] there maid Alasse Qq (mayd Q3)  
76 Exit add Qq 78 him ] him ? Qq 1, 2 him Q3 79 anon ]  
anone, Q1 anon, Qq 2, 3 80 pawne,] Pawne Qq v ix Act MACI  
LENTE] Enter Deliro, Fungoso, Drawer following them Qq, without  
change of scene SCENE VI—A Room at the Mitre | Enter Deliro,  
Fungoso, and George G DELIRO MACILENTE one line in F2  
the arrangement in F1 suggests the marginal note 'To them' as in IV viii,  
v 11 I Come,] Delir Come Qq this,] this Qq man,] man, F2  
2 FVNG ] Drawer Qq 1, 2 Draw Q3 3 you, brother,] you Brother  
Qq 1, 2 4 gentleman,] Gentleman Qq 5 carriage,] carriage Qq  
6 all,] all Qq 8 I,] I Qq 11 and,] an' F2 13 What,] What  
Qq 14 I,] I Qq

GEOR You shall, sir

MACI Where's signior DELIRO ?

DELI Here, MACILENTE

20 MACI Harke you, sir, ha' you dispatcht this same ?

DELI I marie haue I

MACI Well then, I can tell you newes, BRISKE is  
i' the *Counter*

DELI I' the *Counter* ?

25 MACI 'Tis true, sir, committed for the stirre here to  
night Now would I haue you send your brother home afore,  
with the report of this your kindnesse done him, to his sister,  
which will so pleasingly possesse her, and out of his mouth  
too, that i' the meane time you may clap your action on  
30 BRISKE, and your wife (being in so happie a moode) can-  
not entertaine it ill, by any meanes

DELI 'Tis verie true, she cannot indeed, I thinke

MACI Thinke ? why 'tis past thought, you shall neuer  
meet the like opportunitie, I assure you

35 DELI I will doe it Brother, pray you goe home afore,  
this gentleman, and I haue some priuate busnesse, and tell  
my sweet wife, I'll come presently

FVNG I will, brother

MACI And, signior, acquaint your sister, how liberally  
40 and out of his bountie, your brother has vs'd you (Doe you  
see ?) made you a man of good reckoning, redeem'd that  
you neuer were possest of, credit, gaue you as gentleman  
like termes as might be, found no fault with your comming  
behind the fashion, nor nothing

45 FVNG Nay, I am out of those humours now

MACI Well, if you be out, keepe your distance, and be not  
made a shot-clog any more Come, signior, let's make haste

v ix 17 shall,] shall Qq sir] Sir Qr Exit Enter Macilente  
add Qq (Maci Qq 2, 3) 19 Here,] Here Qq 20 you,] you Qq  
25 true,] true Qq 27 him,] him Qq 31 ill,] ill Qq 33 why  
'tis] why 'ts Qq 35 Brother,] Brother Qq afore, this] (afore this  
F2, an error for 'afore (this' 36 gentleman,] Gent Qq busnesse,]  
busnesse) F2 38 will,] will Qq 39 And,] And Qq liberally]  
liberally, F2 42 gentleman-like] Gentlemanlike Qq 45 Nay,]  
Nay Qq humours] Humors Qq 47 any] no Qq Come, signior,]  
Come Sig Qq Exeunt add Qq

Act v. Scene x.

FALLACE, FAST BRISKE

O Master FASTIDIVS, what pittie is't to see so sweet  
a man as you are, in so sowre a place

G R E X.

COR As vpon her lips, do's shee meane ?

MIT O, this is to be imagin'd the *Counter*, belike ?

FAST Troth, faire lady, 'tis first the pleasure of the  
*Fates*, and next of the Constable, to haue it so but, I am  
patient, and indeed comforted the more in your kind  
visitation

FALL Nay, you shall bee comforted in mee, more then  
this, if you please, sir I sent you word by my brother, *SH*,  
that my husband laid to rest you this morning, I know not  
whether you receu'd it, or no

FAST No, beleue it, sweet creature, your brother gaue  
me no such intelligence

FALL O, the lord !

15

FAST But has your husband any such purpose ?

FALL O sweet master BRISKE, yes and therefore  
be presently discharg'd, for if he come with his actions vpon  
you (lord deliuer you) you are in for one halfe a score yeere,  
he kept a poore man in *Ludgate* once, twelue yeere, for six-  
teene shillings Where's your keeper ? for loues sake call

v x Act BRISKE ] Enter Briske and Fallace Qq, without change  
of scene SCENE VII—The Counter | Enter Fallace and Fastidious  
Briske G 1 O Master] Fallace O maister Qq 2 are,] are Qq 2, 3  
sowre *Fr*, corr *F2* soure Qq sower *F2* originally and kisses him  
(kisse Q3) Qq (after 2 in Q1, added in Qq 2, 3) 3 lips,] lips Qq 4  
Counter,] Counter Qq 5 Troth,] Troth Qq 6 Constable,] Con-  
stable Qq so ] so, Qq but,] but *F2* 8 visitation] visit *F2* 9  
mee,] me Qq then] than Qq, *F2* 10 please,] please Qq brother,]  
Brother Qq 1, 2 brother Q3 12 no ] no ? Qq 13 No,] No Qq  
15 O,] O Qq lord] Lord Qq 17 sweet master] God Maister Qq  
18 discharg'd,] discharg d, Qq 19 lord] Lord Qq 20 yeere,] year  
Qq 21 keeper ?] keeper, Qq loues sake] Gods loue Qq



him, let him take a bribe, and dispatch you Lord, how my heart trembles ! here are no spies ? are there ?

FAST No, sweet mistris, why are you in this passion ?

25 FALL O lord, Master FASTIDIVS, if you knew how I tooke vp my husband to day, when hee said hec would arrest you , and how I rail'd at him that perswaded him to't, the scholer there, (who on my conscience loues you now) and what care I tooke to send you intelligence by my  
30 brother , and how I gaue him foure soueaignes for his paines , and now, how I came running out hither without man or boy with me, so soone as I heard on't , youl'd say, I were in a passion indeed your keeper, for gods sake O, Master BRISKE (as 'tis in EVPHVES) *Hard is the choise,*  
35 *when one is compelled either by silence to die with griefe, or by speaking to liue with shame*

FAST Faire lady, I conceue you, and may this kisse assure you, that where aduersitie hath (as it were) contracted, prosperitie shall not gods me ! your husband

40 FALL O, me !

### *Act v. Scene XI.*

DELIRO, MACILENTE, FALLACE,

FAST BRISKE

I<sup>r</sup> is't thus !

MACI Why, how now, signior DELIRO<sup>r</sup> has the wolfe seene you<sup>r</sup> ha<sup>r</sup> hath GORGONS head made marble of you<sup>r</sup>

5 DELI Some *Planet* strike me dead

MACI Why, looke you, sir, I told you, you might haue

v ix 22 you Lord,] you, Lord Qq 24 No,] No Qq mistris]  
mistresse Qq passion ?] passion Qq 2, 3 25 lord, Master] Christ  
Maister Qq 31 hither corr Fr, F2 hether Qq, Fr 33 keeper,]  
keeper Qq gods] Gods Qq O,] O Qq 34 Master] Maister Qr  
35 one] on Q3 either by Qq, corr Fr, F2 by Fr originally 37  
lady,] Ladie Qq 39 gods me !] Gods light Qq 40 O,] O Qq, F2  
v xi Act BRISKE] Enter Deliro, Macilente (Deliro Qq 2, 3) Qq,  
without change of scene 1 I ?] Del I ? Qq 2 Why,] Why Qq  
now,] now Qq 4 of] on Qq 6 Why,] Why Qq you, sir] you sir Qq

suspected this long afore, had you pleas'd, and ha' sau'd  
this labour of admiration now, and passion, and such ex-  
tremities as this fraile lumpe of flesh is subiect vnto Nay,  
why doe you not dote now, signior? Mee thinkes you 10  
should say it were some enchantment, *deceptio visus*, or so,  
ha? if you could perswade your selfe it were a dreame now,  
'twere excellent faith, trie what you can do, signior,  
it may be your imagination will be brought to it in time,  
there's nothing impossible 15

FALL Sweet husband

DELI Out lasciuious strumpet

MACI What? did you see, how ill that stale vaine be-  
came him afore, of sweet wife, and deare heart? and are you  
falne iust into the same now? with sweet husband Away, 20  
follow him, goe, keepe state, what? Remember you are a  
woman, turne impudent gi' him not the head, though you  
gi' him the hornes Away And yet mee thinkes you  
should take your leaue of *Enfans-perdus* heie, your forlorne  
hope How now, Monsieur BRISKE? what? friday 25  
night? and in affliction too? and yet your *Pulpamenta*?  
your delicate morcels? I perceue the affection of ladies  
and gentlewomen, pursues you wheresoeuer you goe,  
Monsieur

FAST Now, in good faith (and as I am gentle) there 30  
could not haue come a thing, i' this world, to haue distracted  
me more, then the wrinckled fortunes of this poore spinster

v xi 8 labour] labor Qq 1, 2 passion,] Passion, Q3 10 now,]  
now Qq 11 enchantment] Enchauntment Q3 12 if you] if you,  
F2 (probably this comma was intended for 'faith' in l 13, and was  
inserted in the proof-reading 'you' and 'faith' end two successive lines  
in Ff) 13 faith, Fr faith Qq, F2 do,] doe Qq 16 husband  
Fr (marking an interrupted speech) Husband? Qq husband 2  
17 Exit Deliro add Qq 18 see,] see Qq 20 iust] just Qq 1, 2  
21 state,] state, F2 22 woman,] woman Qq 23 hornes] horns,  
Q1 hornes, Qq 2, 3 Exit Fallace Qq, after 'Away', beginning a new  
line at 'And yet' 24 *Enfans-*] *Infans-* Qq 25 now, Monsieur  
BRISKE?] now Mounseieur Brisk Qq 26 night] at night Qq afflic-  
tion] affection Q3 *Pulpamenta*] *Pulpamenta* F2 27 morcels?]  
Morsels Qq 1, 2 morsels Q3 perceue] perceue, F2 Ladies,]  
Ladies Qq 28-9 goe, Monsieur] goe Mounseieur Qq (go Q3) 30 Now,]  
Now Qq gentle] gentle F3 31 thing world,] thing world  
Qq 32 more,] more Qq than Qq, F2 spinster] Dame Qq

M A C I O, yes, sir I can tell you a thing will distract  
 you much better, beleue it Signior D E L I R O has entred  
 35 three actions against you, three actions, Monsieur, mary,  
 one of them (I'll put you in comfort) is but three thousand,  
 and the other two, some fūe thousand a peece, trifles, trifles

F A S T O, I am vndone

M A C I Nay, not altogether so, sir, the knight must haue  
 40 his hundred pōund repar'd, that'll helpe too, and then sixe-  
 score pound for a diamond, you know where These be  
 things will weigh, Monsieur, they will weigh

F A S T O, heauen !

M A C I What, doe you sigh ? this it is to kisse the hand  
 45 of a countesse, to haue her coach sent for you, to hang  
 poinards in ladies garters, to weare braçetelets of their haire,  
 and for euery one of these great fauours to giue some slight  
 iewell of fūe hundred crownes, or so, why 'tis nothing  
 Now, Monsieur, you see the plague that treads o' the heeles  
 50 of your fopperie well, goe your waies in, remoue your selfe  
 to the two-penny ward quickly, to saue charges, and there  
 set vp your rest to spend sir P V N T A R S hundred pound for  
 him Away, good pomander, goe

Why, here's a change ! Now is my soule at peace  
 55 I am as emptie of all enuie now,  
 As they of merit to be enuied at  
 My humour (like a flame) no longer lasts  
 Then it hath stuffe to feed it, and their folly,

v xi 33 O, yes,] O yes Qq 35 actions, Monsieur,] Actions Moun-  
 sieur Qq mary,] mary Qr marry Qq 2, 3 36 thousand] thou-  
 sand mark Qq 37 two,] two Qq a peece] pound together Qq  
 38 O] O God Qq 39 Nay,] Nay Qq so,] so Qq sir,] sir, F2  
 40-1 sixe-score pound] sixscore pound Qq 1, 2 sixscore pound Q3  
 Six-score Pounds F3 41 diamond,] Diamond Qq where] where ?  
 Qq 42 weigh, Monsieur,] weigh Mounsieur, Qq 43 O, heauen]  
 O Iesu Qq 44 What,] What Qq 45 her] hir Qq 46 poinards]  
 Poinards Q3 49 Now, Monsieur] Now Mounsieur Qq 50 fop-  
 perie] fopperie, Qq in,] in, Qq 51 quickly,] quickly Qq 53  
 Away,] Away Qq pomander] Pomardo Q3 Exit Briske Qq  
 (in Q1 after 'Away' in Qq 2, 3 after 53) 54 Why,] Why Qq  
 change] change Qq peace,] peace, Qq 55 enuie] Envie Qr  
 56 of] om Q3 enuied] enuied Qq 1, 2 at] at, Qq 1, 2 57  
 humour] Humor Qq 8 Then] Than Qq, F2 it,] it, F2 folly]  
 vertue Qq

Being now rak't vp in their repentant ashes,  
Affords no ampler subiect to my spleene 60  
I am so farre from malicing their states,  
That I begin to pittie 'hem It grieues me  
To thinke they haue a being I could wish  
They might turne wise vpon it, and be sau'd now,  
So heauen were pleas'd but let them vanish, vapors 65  
Gentlemen, how like you it? has't not beente tedious?

*G R E X.*

C O R Nay, we ha' done censuring, now

M I T Yes, faith

M A C How so?

C O R Mary, because wee'le imitate your actors, and be 70  
out of our Humours Besides, here are those (round about  
you) of more abilitie in censure then wee, whose iudgements  
can giue it a more satisfying allowance wee'le refer you to  
them

M A C I? is't e'en so? Wel, gentlemen, I should haue 75  
gone in, and return'd to you, as I was A S P E R at the first  
but (by reason the shift would haue beene somewhat long,  
and we are loth to diaw your patience farder) wee'le intreat  
you to imagine it And now (that you may see I will be  
out of humour for companie) I stand wholly to your kind 80  
approbation, and (indeed) am nothing so peremptorie as I  
was in the beginning Mary, I will not doe as P L A V T V S,

v x1 59 their repentant ashes] embers of their Follie Qq (Folly Q3)  
60 Affords no] Affordsno Q3 subiect] Subject Qq 1, 2 spleene]  
Spirit, Qq speene F2 62 'hem It] 'hem it Qr them it Qq 2, 3  
grieues] greeues Qq 63 being] being, Qq 65 vanish,] vanish Qq  
66-87 are Jonson's final recension, the third state of the text The play  
originally ended with an address to Queen Elizabeth, most of which is  
preserved on pp 599-600, and with the final criticism of the *Grex*, ll 66-87  
above This was cancelled, and a verse address to the audience, continuing  
Asper's speech (ll 54-65), concluded the play These alternative endings  
of Qq are printed in Appendix X 66 Gentlemen,] Maci How now  
sirs? Qq (Sirs? Qr) beene] ben Qq 1, 2 bene Q3 67 censur-  
ing,] censuring Q3 68 Yes,] Yes Qq 70 Mary,] Mary Qq 71  
Humours] Humors Qq 1, 2 Humors Q3 72 then Q3, Fr than  
Qq 1, 2, F2 75 Wel,] Wel, Qr 76 you,] you Qq 78 farder]  
any farder Qq 80 humour] Humor Qq my Humor Q3 82  
Mary,] Mary Qr Marie Qq 2, 3 PLAVTVS,] Plautus Qq

in his *Amphytrio*, for all this (*Summi Iouis causa, Plaudite*)  
 begge a *Plaudite*, for gods sake, but if you (out of the  
 85 bountie of your good liking) will bestow it, why, you may  
 (in time) make leane M A C I L E N T E as fat, as Sir I O H N  
 F A L - S T A F F E

## THE END.

v v1 83 *Amphytrio*,] *Amphytrio* Qq 84 *Plaudite*,] *Plaudite* Qq  
 gods] Gods Qq, F2 86 fat,] fat Qq 87 FAL-STAFFE] *Fallstaffe*  
 Qq 1, 2 *Fall-staffe* Q3 FAL-STAFFE F2 After 87 *Exeunt* | *Non ego*  
*ventosæ plebis suffragia venor* Qq THE END add Ff

*Additional notes*

II iv 161 Q3 reads Would to Cod  
 III 1 33 Lingnist Q3 originally  
 v ii 75 doe you Qq F1 you doe F2  
 v v1 27 perceue, corr F1, F2 perceue Qq, F1 originally  
 ladies corr F1, F2 Ladies, Qq ladies, F1 originally

# Which, in the presentation before

Queene E. was thus varied,

BY MACILENTE

NEuer till now did object greet mine eyes  
 With any light content but in her graces,  
 All my malicious powers haue lost their stings  
 Enuie is fled my soule, at sight of her,  
 And shee hath chac'd all black thoughts from my bosome, 5  
 Like as the sunne doth darknesse from the world  
 My streame of humour is runne out of me  
 And as our cities torrent (bent t' infect  
 The hallow'd bowels of the siluer *Thames*)  
 Is checkt by strength, and clearnesse of the ruer, 10  
 Till it hath spent it selfe e'ene at the shore,  
 So, in the ample, and vnmeasur'd floud  
 Of her perfections, are my passions drown'd  
 And I haue now a spirit as sweet, and cleere,  
 As the most rarefi'd and subtile aire 15  
 With which, and with a heart as pure as fire,  
 (Yet humble as the earth) doe I implore,  
 O heauen, that shee (whose presence hath effected  
 This change in me) may suffer most late change  
 In her admir'd and happie gouvernement 20  
 May still this *Iland* be call'd *fortunate*,  
 And rugged treason tremble at the sound  
 When *Fame* shall speake it with an *emphasis*

Which varied ] not in Qq The Epilogue at the presentation  
 before Queene ELIZABETH F2 By MACILENTE not in Qq 1  
 object] Obiect Qq 2 graces,] Graces Qq 3 malicious] malicious Qq  
 stings] stings Qq 4 soule,] Soule Qq 7 humour] Humor Qq  
 me] me Qq 8 as om Q3 10 strength,] strength Qq ruer]  
 Ruers Q3 11 shore,] shore Q3 12 So,] So Qq ample,]  
 ample Qq, F2 14 sweet,] sweet Qq, F2 15 aire] Aire, Qq 17  
 He kneeles add Qq 18 heauen,] Heauen Qq presence] Figure Qq  
 19 suffer most late] neuer suffer Qq

- Let forraine politie be dull as lead,  
 25 And pale inuasion come with halfe a heart,  
 When he but lookes vpon her blessed soile  
 The throat of warre be stopt within her land,  
 And turtle-footed peace dance *fayrie* rings  
 About her court where, neuer may there come  
 30 Suspect, or danger, but all trust, and safetie  
 Let flatterie be dumbe, and enuie blind  
 In her dread presence death himselfe admir<sup>e</sup> her  
 And may her vertues make him to forget  
 The vse of his ineuitable hand  
 35 Flie from her age, Sleepe time before her throne,  
 Our strongest wall falls downe, when shee is gone

24 politie] *Politic* Qq      25 heart,] heart Qq      26 soile ] Soile Qq  
 28 dance] daunce Qq      29 court where,] Court , where Qq      30  
 Suspect,] *Suspect* Qq      danger] *Daunger* Qq      trust,] *Trust* Qq      32  
 death] *Death* Qq      Death F2      35 age] *Age* Qq      Age F2      Sleepe]  
 sleep F2      time] *Time* Qq      Time F2      36 downe,] downe Qq      After  
 36 Here the Trumpets sound a flourish in which time Macilente conuerts  
 himselfe to them that supply the place of GREX, and speakes (florish,  
 Q1) Qq, continuing with ll 66-87 on pp 597-8

This Comicall Satyre was first  
acted in the yeere  
1599.

*By the then Lord Chamberlaine*  
his Seruants.

The principall Comœdians were,

RIC BURBADGE	}	{	IOH HEMINGS
AVG PHILIPS			HEN CONDEL
WIL SLY			THO POPE

*With the allowance of the Master of REVELS*

*This page was added in F1 In F2 the statements about the date, the company, and the Master of the Revels were omitted, and the list of 'The principall Comœdians' was transferred to the back of the half-title, where it followed 'The Names of the Actors'*



## APPENDIX X

### I THE ORIGINAL CONCLUSION IN THE QUARTOS

The original conclusion was printed in the Quartos with the following preface —

IT had another *Catastrophe* or Conclusion, at the first Playing which (Διὰ τὴν βασιλίσσαν προσωποποιεῖσθαι) many seem'd not to relish it, and therefore 'twas since alter'd yet that a right-ei'd and solide *Reader* may  
 5 perceiue it was not so great a part of the Heauen awry, as they would make it, we request him but to looke downe vpon these following Reasons

- 1 *There hath been President of the like Presentation in diuers Playes and is yeerely in our Cittie Pageants or shewes of*
- 10 Triumph
- 2 *It is to be concei'u'd, that Macilente being so strongly possesit with Enure, (as the Poet heere makes him) it must bee no sleight or common Object, that should effect so suddaine and straunge a cure vpon him, as the putting him cleane Out of*
- 15 his Humor
- 3 *If his Imagination had discours't the whole world ouer for an Object, it could not haue met with a more Proper, Eminent, or worthie Figure, than that of her Maiesties which his Election (though boldly, yet respectuely) vs'd to a Morall*
- 20 and Mysterious end
- 4 *His greedinesse to catch at any Occasion, that might expresse his affection to his Soueraigne, may worthily plead for him*
- 5 *There was nothing (in his examin'd Opinion) that could more neare or truly exemplifie the power and strength of*
- 25 her Inuualuable Vertues, than the working of so perfect a

2 Διὰ προσωποποιεῖσθαι Qq 1, 2 DIA TO TEN BASILISSAN PROSO-  
 POPOESTHAI Q3 4 alter'd] altered Q3 -ei'd] -eyd Q3 Reader]  
 Reader Q3 13, 17 Object Q3 Object Qq 1, 2 13 suddaine]  
 sodaine Q3 14 straunge] strange Q3 Out of his Humor] out  
 of his Humour Q3 16 discours't] discours't Q3 21 Occasion] occa-  
 sion Q3 23 Opinion] opinion Q3 25 Inuualuable] inuualuable Q3  
 than] then Q3

Miracle on so oppos'd a Spirit, who not only persisted in his  
Humor, but was now come to the Court with a purpos'd  
resolution (his Soule as it were new drest in Enuie) to maligne  
at any thing that should front him, when sodainly (against  
expectation, and all steele of his Malice) the verie wonder of 30  
her Presence strikes him to the earth dumbe, and astonisht  
From whence rising and recovering heart, his Passion thus  
utters it selfe

Maci Blessed, Diuine, Vnblemisht, Sacred, Pure,  
Glorious, Immortall, and indeed Immense, 35  
O that I had a world of Attributes,  
To lend or adde to this high Maestie  
Neuer till now did Object greet mine eyes

26 Miracle] *Miracle* Q3 Spirit] *Spirit* Q3 27 Court] Court,  
Q3 28 new] now Q3 29 him,] him Q3 31 Presence] *Presence*  
Q3 34 Blessed] *Blesse* Q3 35 Glorious, Immortall Qr Glorious  
immortall Qq 2, 3 38 Followed by the rest of the address to Elizabeth  
(pp 599-600, ll 1-36) and by ll 66-87 of the Folio text (pp 597-8)

## 2 THE REVISED CONCLUSION IN THE QUARTOS

After cancelling the address to Queen Elizabeth, Jonson concluded the play as follows after 'but let them vanish, vapors'  
(p 597, l 65) —

And now with *Aspers* tongue (though not his shape)  
Kind *Patrons* of our sports (you that can iudge,  
And with discerning thoughts measure the pace  
Of our strange Muse in this her *Maze* of Humor,  
You, whose true Notions doe confine the formes 5  
And nature of sweet *Poesie*) to you  
I tender solemne and most duteous thanks,  
For your stretcht patience and attentive grace  
We know (and we are pleas'd to know so much)

2 iudge Q3 iudge Qq 1, 2 3 pace Qq 1, 2 space Q3 4 strange  
Qr straunge Qq 2, 3 7 duteous Qq 1, 2 durious Q3 8 stretcht  
Qq 1, 2 stretch Q3

- 10 The Cates that you haue tasted were not season'd  
 For euery vulgar Pallat, but prepar'd  
 To banket pure and apprehensiue cares  
 Let then their Voices speake for our desert ,  
 Be their *Applause* the Trumpet to proclaime  
 15 Defiance to rebelling Ignorance,  
 And the greene spirits of some tainted Few,  
 That (spight of pietie) betray themselues  
 To Scorne and Laughter , and like guiltie Cchildren,  
 Publish their *infamie* before their time,  
 20 By their owne fond exception Such as these  
 We pawne 'hem to your *censure*, till Time, Wit,  
 Or Obseruation, set some stronger seale  
 Of *iudgement* on their iudgements , and intreat  
 The happier spirits in this faire-fild Globe,  
 25 (So many as haue sweet minds in their breasts,  
 And are too wise to thinke themselues are taxt  
 In any generall Figure, or too vertuous  
 To need that wisdomes imputation )  
 That with their bounteous *Hands* they would confine  
 30 This, as their pleasures *Patient* which so sign'd,  
 Our leane and spent Endeauours shall renew  
 Their Beauties with the *Spring* to smile on you

## F I N I S.

17 pietie W W Greg conj pitie Q1 pittie Qq 2, 3 betray] do  
 betray G conj 19 *infamie* P Simpson conj *infamie* Qq 20  
 exception Q1 exception Qq, 2, 3 21 till Qq 1, 2 tell Q3 23 in-  
 treat Q1 entreat Qq 2, 3 27 too Qq, 1, 2 to Q3 31 leane and  
 Qq 1, 2 leane and Q3 (hence G conj leaven'd)

## CORRECTIONS TO VOLUMES I & II

- 1 p 26, l 13 *For* Whitehall *read* Hampton Court  
     ¶ 26 *For* Nathaniel Field *read* Nathan Field
- 1 p 29, n l 8 *For* *Shippinge* *read* *Smippinge*
- 1 p 30, n 2 The inscription should run 'The Testemony of my Affection, & Obseruance to my noble Freind Sr Robert Townseehend w<sup>ch</sup> I desire may remayne w<sup>th</sup> him, & last beyond Marble'
- 1 p 45, l 27 '*Alchemist* 2' Transfer the note to *Epicoene*, l 20
- 1 p 53 Delete ll 18-22 "'Charis" was in 1608' the part of Charis in the masque would be played by a boy
- 1 p 61, ll 30-1 *For* 'Mime' (cxv) *read* 'Mime' (cxxxix)  
     *For* Honest Man' (cxxxix) *read* Honest Man' (cxlv)
- 1 p 64, ll 5-6 *For* This edition *read* The two opening sections consisting of the *Play*; and the *Epigrams*
- 1 p 67, l 32 *For* Duplessis and Mornay *read*, d'Aubigne and Duplessis-Mornay (F C Danchin in *Les Langues Modernes*, March 1926, p 176 n)
- 1 p 70 l 21 Transfer the note-number to l 17
- 1 p 77, l 16 *For* Poetry *read* Poesy
- 1 p 83, l 5 *For* Charles *read* Henry
- 1 p 85, ll 16-17 *For* the Triple Tun *read* the Three Tuns (So also p 112, l 7)
- 1 p 90, ll 5-8 Delete the sentence 'His momentary arrest, a few months later' *The date of this is October 1628*
- 1 p 99, l 7 *For* unfinished *read* unprinted
- 1 p 107, ll 17-18 Saint-Amant's quotation is from his *Albion* in 1644, written on his second visit to London
- 1 p 110, l 32 *For* 1663 *read* 1632
- 1 p 135 *Conv* 108 *For* Martia *read* Martualls
- 1 p 139 *Conv* 232 *For* earle *read* now earle
- 1 p 146 *Conv* 504 cr note *For* Laing *read* F Cunningham
- 1 p 160 *Conv* 164 n *For* Nathaniel Field *read* Nathan Field
- 1 p 167 *Conv* note on 361, l 1 *For* March 7, 1617 *read* January 4, 1618,
- 1 p 168 *Conv* note on 393, l 1 *For* five *read* four  
     ib l 3 Delete '*The Case is Altered, 1598*'
- 1 p 169 *Conv* note on 411, l 5 *For* eight *read* seven Delete '*Nigromansur*'  
     ib, note on 418, l 5 *For* Granville *read* Grenville
- 1 p 194, l 18 Delete who was the authority to license plays
- 1 p 203, ll 7-11 A more exact text of the warrant is in British Museum Additional MS 11402, fol 108 It is probably from this that the transcript quoted in the text was taken

- 1 p 237, l 11 *For* *Mo* *read* *My*  
 1 p 241 (fourth line from bottom) *For* *neuer* *read* *newer*  
 1 p 242, l 2 *For* 1629 *read* 1628  
 1 p 260, l 37 *Delete* *Mabbe's Celestina*  
 1 p 263 *English Works*, l 8 *For* MS 3 D *read* MS 3 D 1387  
 1 p 275, l 5 *For* *Blackfriars* *read* *the Cockpit*  
 1 p 333, l 19 *For* *It contains no work* *read* *The two opening sections of the Plays and the Epigrams contain no work*  
 1 p 350, l 20 *For* *humanists* *read* *humorists*  
 1 p 389, l 24 *For* *cure* *read* *cue*  
 1 p 393, l 22 *For* *early in 1600* *read* *in the winter of 1599*  
 11 p 31, l 16 *For* 1604 *read* 1605  
 11 p 32, l 15 *For* *Palgrave* *read* *Palsgrave*  
 11 p 49, n 1, l 14 *For* *Quarto* *read* *Folio*  
 11 p 60, l 3 *For* *Eumolpius* *read* *Encolpius*  
 11 p 69, l 4 *For* *that year* *read* 1610  
 11 p 75, l 17 *For* *exhaustibly* *read* *inexhaustibly*  
 11 p 95, n 2, l 2 *For* 1591 *read* 1602  
 11 p 96, n 1, l 2 *For* *N Tomkis's* *read* *T Tomkis's*  
     1b, l 3 *For* 1614 *read* 1615  
 11 p 170, l 14 *Delete* *and Fletcher*  
 11 p 191, l 7 'A second stroke of paralysis' *Delete* 'second' *Jonson was*  
     '*strucken with the Palsey in the Yeare 1628*' (1 p 213), evidently  
     after the Attorney-General's examination of him on October 26,  
     at that date he went to 'Sr Robert Coltons house as he often doth'  
     (1b, p 242)  
 11 p 231, l 28 *For* *Centaur* *read* *Cyclops*  
 11 p 255, l 23 *For* *Henry's* *read* *Aithur's*  
 11 p 264 *Delete* the note the scandal about Lady Ann (not Dorothy)  
     Cornwallis arose later  
 11 p 267, marginal note *For* 1605 *read* 1606  
 11 p 276, marginal note *For* *Harington's* *read* *Haddington's*  
 11 p 304, l 14 *For* *stories* *read* *stores*  
 11 p 317, l 21 *For* *materializing* *read* *neutralizing*  
 11 p 324, n 2 *For* *Stevens* *read* *Steevens*  
 11 p 325, l 28 *For* 'A Game of Chess' *read* 'A Game at Chess'  
 11 p 332, l 21 *For* *worthy* *read* *unworthy*  
 11 p 389, l 8 *For* *French* *read* *Latin*  
 11 p 419, l 16 *For* 'A Consolation' *read* 'John Binsley's A Consolation'  
     1b, l 18 *For* *John Webb* *read* *Joseph Webb*

## ADDITIONAL NOTES TO VOLUMES I & II

AN important article on *The Riddle of Jonson's Chronology*, by Dr W W Greg, appeared in *The Library*, vol vi, No 4, March 1926, pp 340-7. It is the first systematic attempt to grapple with the problem as a whole, and it discusses the disputable dates in the Folio of 1616. The conclusion is that 'about 1620 Jonson abandoned his former habit of using Calendar dates' (i.e. beginning the year on January 1) 'and adopted the Legal reckoning' (i.e. beginning the year on Lady Day). No solution of the problem is free from difficulty. Dr Greg himself admits that 'Completely consistent Jonson's practice certainly was not', and his theory requires us to believe that Jonson disturbed the chronological arrangement of the masques in the 1616 Folio, placing *Mercury Vindicated* before *The Golden Age Restored* for purely literary effect, the last 'supplying an appropriate ending for the collection'. We shall discuss the question later in reference to the 1616 Folio.

One puzzling date in the 1640-1 Folio seems to have been cleared up. We hesitated over the date of *Pan's Anniversary*.<sup>1</sup> Mr W J Lawrence points to Thomas Cooke's bill of January 1620<sup>2</sup> as decisive on the point. A Prince's masque was given at Court on January 17, 1619-20, and repeated on the following Shrove Tuesday (*Calendar of Venetian State Papers*, 1620, pp 138, 190). 'If this was not *Pan's Anniversary*,' Mr Lawrence asks, 'what other masque of Jonson's could it have been?'<sup>3</sup>

1 129 Laing's paper announcing his discovery of the Sibbald transcript of the *Conversations with William Drummond* was dated January 9, 1832. Dr R F Patterson points out that the first notice of the manuscript is found in Scott's *Kenilworth* in the 1831 edition of the *Waverley Novels*, vol xxii, p x, where Scott, quoting Ashmole about the poisoning of the Earl of Leicester, has this foot-note:

'Ashmole's *Antiquities of Berkshire*, vol 1 p 149. The tradition as to Leicester's death was thus communicated by Ben Jonson to Drummond of Hawthornden. "The Earl of Leicester gave a bottle of liquor to his Lady, which he willed her to use in any faintness, which she, after his returne from court, not knowing it was poison, gave him, and so he died." BEN JONSON'S *Information to DRUMMOND of Hawthornden*, MS—SIR ROBERT SIBBALD'S *Copy*.'

1 140 The vision of Jonson's son, immediately after his death of the plague, appearing to him 'of a Manlie shape & of yt Grouth that he thinks he shall be at the resurrection', should have been illustrated from Saint Augustine's discussion in the *De Civitate Dei*, xxii, ch 14, of the question 'An infantes in ea sint resurrecturi habitudine corporis

<sup>1</sup> Vol II p 324

<sup>2</sup> Appendix III, ix (1, p 235)

<sup>3</sup> *The Irish Statesman*, August 15, 1925

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quam habituri erant aetatis accessu ' ' He decides that children will rise again with their bodies fully developed

*Jonson's Increased Pension* (1 245)

The term 'original warrant' is incorrect. The Rawlinson MS, which is reproduced, is the first draft called the Attorney-General's Bill, submitted to the King for signature, after he had signed it, it was renamed the King's Bill (Anson, *Law and Custom of the Constitution*, 1892, II 45 n) ' , ' .

*Memorandums of the Immortal Ben* (1 188-9)

Sir E. K. Chambers suggests<sup>1</sup> that the document is an eighteenth-century fake. It 'does not contain anything which could not be conveyed or perverted from obvious sources, and the distribution of emphasis between Jonson's exploits as a poet and as a toper respectively can hardly have proceeded from his own mind'. The document is of slight importance, but it seems to echo traditional gossip and even to convey some scraps of Jonson's talk crudely reported in the first person. The reference to 'honest Ralf', the drawer at the Swan tavern (otherwise known only from Aubrey's manuscript<sup>2</sup> and from G. Powell's *The Treacherous Brothers*, 1690, sig. A 2 verso), seems genuine. The account which follows of Ben drinking bad wine at the Devil has some point, as if Ralf's death put an end to 'lyric feasts' at the Swan.

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<sup>1</sup> *The Library*, vol. VI, no. 2, September 1925

<sup>2</sup> See vol. I, p. 180